

11/20

The
Gibson
CATALOG
"I"

GIBSON, INC.

INDEX

Instruments, Cases, Strings, Picks and Accessories

	Page		Page
Bridges ("Gibson" patented) for Mandolin, Mandola, Mando-cello and Mando-bass.....	84	Mando-bass	
Bridge Pins for Guitar.....	94	Mando-cellos	
Cases	94-96	Mandolas	
Elevated Finger-rest.....	76	Mandolins	
End Pins	94	Picks ("Gibson" Brand).....	
Extension Rod for Mando-bass.....	94	String Holders	
Guard-plate	75	Strings ("Gibson" Brand).....	
Guitars	50-55	Sub-bass Pegs	
Harp-guitars	52-53	Sub-bass Tuning Keys.....	
Machine-heads	92	Tailpieces	

Important Suggestions and Helps in Ordering

See Pages 98 to 103

Avoid Sun's Rays.....	98	Letters	100
Care of Instruments.....	98	Orders	100
Cases	100	Pitch	98
Cash with Order.....	103	Quality	98
Concerning Strings	98	Remittances	100
Dealing Direct	100	Returning Goods	103
Dealing through Agents.....	100	The Profession and Trade.....	100
Execution Retarded	98	The Standing Position.....	98
Friction or Sub-bass Pegs.....	98	To Place Bridge.....	98
Furnishing References	100	To Remove Finger Marks.....	100
Instrument Exchanged	100		

Articles of Especial Interest to Players of Instruments of the Mandolin and Guitar Family

Action	38	Imitation is Not Duplication.....	14
Arching	22	Is the Absolute of Present-day Tonal Ideality Knowable? If So, How May it be Determined?	26
Ask Why, How, What.....	2	List Price a Gross Perversion.....	4
Balance	12	Mando-bass, The "Gibson".....	62
Competition Unhorsed (Guarantee, Identification)	4	Mando-cello, The	68
Concert and Vaudeville Performers.....	72	Mandola, The	66
Dissatisfaction	93	Mandolin Scale, The "Gibson," is Nearly One Inch Nearer the Perfect Standard, etc. 34	
Distinctive Features Common to All "Gibson" Instruments	23	Most Any Instrument is Good Enough to Learn On	10
Evolution Not Revolution.....	79	Mr. Teacher	92
Frets	38	Non-warpable Necks	39
Guarantee	4	Novelty Instruments	8
GIVEN: (a) Each Instrument of the Mandolin Family Should Have a Bowl;		Ornamentation	42
(b) Each Instrument of the Mandolin Family Should Have a Back-board.		Paradox, The (An Hypothetical Question) Voicing	39
TO PROVE: If One Be Better than the Other, and if so, Which?.....	16	Prayer of the "Non-conformist".....	2
GIVEN: (a) The Guard-plate, Whether in the Mandolin or Guitar Family of Instruments, Should be Inlaid in the Sounding-board.		Skeptics	85
(b) The Guard-plate, Whether in the Mandolin or Guitar Family of Instruments, Should be Elevated Over and Free from the Sounding-board.		Some Laws Stated.....	9
TO PROVE: If One Be Better than the Other, and if so, Which?.....	73	String Quintet in the Mandolin Orchestra.....	14
Hand-made Instruments	8	Styles and Prices Determined by Grade of Material and Workmanship.....	23
How One May Know the Truth, the Best, Independent of Claims or Dogmatism.....	85	Tenor Mandola and Mando-cello considered Collectively	60
Identification	4	Thickness of Sounding-boards.....	38
Ignorance Loves Not Wisely, But Too Well (Voicing)	72	Tilted Neck, High Bridge, Extension Tail-piece	79
		Tone	29
		Trios, Quartets, Quintets, Chamber Music.....	85
		Voicing	39 and 72
		Varnish	78
		When Gray Hairs Applaud, etc. (A Little Harp-guitar Talk)	64
		Wood	36

"Gibson" Girls



"EVERY ONE A 'GIBSON'ITE"

"The instruments are the best ever. We would have no others now and don't see how we got along without them before."

THREE MASQUERIA SISTERS,
Concert and Theatrical Performers.

Catalog "I"

DESTROY ALL PREVIOUS ISSUES

Mandolins, Mandolas Mando-Cellos, Mando-Basses Guitars, Harp-Guitars and Supplies

MANUFACTURED BY

Gibson Mandolin-Guitar Company

KALAMAZOO, MICH., U. S. A.

KALAMAZOO
PUBLIC LIBRARY

H
338,8
G 45

Ask Why, How, What

The Night of Credulity is Far Spent. The Day
of Understanding is at Hand.

To Be Credulous is to Speculate; to Understand
is to Invest

WHEN we are exclusively represented in a salesman's territory, he can not get a "Gibson" (except through our local distributing agent), and if said salesman has no "Gibson" in stock, any "hammer attachment" to his talk concerning the "Gibson" is easily understood, for "He that can not possibly mend his own case, will do what he can to impair another's."

If, therefore, you're told, "The 'Gibson' isn't the instrument you want," look for that salesman's motive,—ask *why*, *how*, *what*, and keep asking, for affirmations that fail to stand this testing are worthless.

For will you prejudge or sentence the "Gibson" on the testimony of its enemies and buy instruments as though you were hooded and look little for reasons of construction, or whether that construction will prove permanent? Are you content to accept without question all the sticks, stones, and traditions of instrument-making accumulated in the snowball of instrument-construction history?

If we were but to state: "The 'Gibson' instruments are the best the world affords," it would but imply: be credulous,—believe instead of understand, have an unreasoning credulity that we may sell to you. Such are the methods employed by the average manufacturer to the average purchaser, but the "Gibson" bids to the discriminating of both the classes and the masses, and, therefore, the hour has struck when *proof and demonstration instead of opinion and affirmation are summoned for evidence*, that all who read may know.

Architectural and acoustical truth, independent of historical doctrines and time-honored construction hobbies, now knocks at the portal of your understanding. Admit her and you will no more bow down to the old-style instruments than you would prostrate yourself face to the ground at an eclipse of the sun. Why? Because knowledge of acoustical laws destroys the gods that ignorance of acoustical laws created. You can have no faith in falsity (a ventriloquistic tone) when you have learned falsity's true nature.

REFERENCES

Bradstreet's Commercial Agency
Dunn's Commercial Agency
Kalamazoo City Savings Bank, or any
Bank in Kalamazoo, Mich., U. S. A.

Cable Address, "GIBMANDLIN"

Western Union Cable Code Used

*The First Serious Instruments of the
Mandolin and Guitar Family
Ever Manufactured*

The Prayer of the "Non-conformist"

HOLD thou the "non-conformist" to his love of tonal diminutiveness lest the fire and passion of his musical soul be aroused to covet the full-grown tone of the "Gibson," for, behold, the world is surcharged with its praises. Keep thou him in darkness, we pray thee, lest the light of truth open his eyes and he realize the folly of purchasing unworthiness because it is cheap. So stay thou his mind on the greatness of his bargain rather than the instrument's intrinsic merit that the spirit of disquietude rise not within him, for lo, the time is at hand and now is when unwavering worthiness has begotten the goddess Success, who is luring hosts of players on to financial and artistic achievement; while we, their fathers, to whom they owe their all, are left a rapidly dwindling minority in this narrow treadmill of precedent.

Behold, we are without aught to help, save this greatest of modern swath-cutters, the "Gibson," which we have so strenuously fought these many years. Thou knowest the mint of money we have expended in conscientiously exploiting the merits of the old construction; thou knowest we have honestly recommended the old-style instruments in the strongest terms of superlative-

ness, and now, behold, there is put a crimp in our chestiness, for we ourselves believed a strong delusion, and to now mete out even yellow plausibleness for perpetuating a punk service, we must hold out this feeble chirrup—cheapness as the inducement to buy.

Help us, we pray thee, for we are mere leaves in the whirlwind of circumstances, for the clean sweep of the "Gibson" New Era is bumping us to confusion and the noise thereof sounds like the dying reverberations of our cherished cause. Selah.

There are times in our better moments when we inwardly recognize the facts are so absolute, numerous, yea overwhelming in support of the "Gibson" construction that misrepresentation and denunciation can not overthrow it; yet when "Gibson" opportunity turneth a bald noddle because some other "Gibson" representative was first in the field and we are not able to sell this mighty instrument, "Gibson" atheism creepeth to our lips, for our treasure must then needs be in other makes, and where our treasure is, there will our hearts be also. Therefore, forgive those of us of the trade and profession, who, seething

(Continued on page 4)

12.02. Romaine 5100

THE FIVE MUSICAL NOSSES

New York.

The Gibson Mandolin-Guitar Co.,
Kalamazoo, Mich.

Gentlemen: I wish to add a few words of praise to your already long list of testimonials. As you know, we always pay full cash price for all of our instruments, and are under no obligations to any firm, but you have given us such an excellent article that I feel it a duty I owe to you to express our appreciation and approval of the "Gibson" instruments.

Our work being mostly with big musical productions, we require the very best instruments obtainable, and I do not see how our present set of "Gibsons" could be improved upon. We have been using them for about two years now and have had ample time to test them under all kinds of conditions. The last production with which we were identified, we had to play them with a chorus of thirty, and an orchestra of eighteen, yet we could be heard above all that volume, which would have been impossible with the old-style Mandolin.

Thanking you for making our success possible, and wishing you every success, I am,

Yours truly,

FRED NOSS,

The Five Musical Nosses.



"EVERY ONE A 'GIBSON'ITE"

(Continued from page 2)

with desire for lucre, pass through the bitter experience of gaining temporary customers to but lose them permanently for selling them dissatisfaction that we may temporarily gain thereby. Alas! we know not what we do, for money never spells success though the alphabet be badly twisted.

Still help us to realize on our misspent advertising and in due time may we shake off this leeching octopus, Precedent, before whom we now humbly bow, and again pledge obedient service to its myth and fantastical theories of construction.

Competition Unhorsed

Life Guarantee

THE principle upon which "Gibson" instruments are constructed and the scientific accuracy of adjustment of each part, *lessen* rather than increase the *number of parts* of each instrument, thus securing the greatest durability. *Every "Gibson" instrument is, therefore, permanently warranted against faulty workmanship or material used, and will be repaired at our factory free of charge at any time or replaced with another instrument of like style, which in the above*

But by the shades of Patti, the longer we endorse this old construction, the more we are involved in paying sin's wages in unwinding our own argumentative snarls until this seeking our business salvation through pardon instead of reform is only accumulating a "Gibson" tax that automatically appointeth a receiver for our business. Therefore, we pray thee, show us how to meet this "Gibson" competition and help us to increase our sales of cheap, old-construction instruments lest we be compelled to move to a new territory, rip open this "Gibson" agency proposition, and see what makes it tick. Amen.

way gives insurance for the life of the instrument equivalent to its original purchase price. Who wants to buy an instrument its own manufacturer won't guarantee longer than a year, or at most five years? If it's a "just-as-good-as-the-'Gibson'"—if it really has the quality value that endures, why won't its manufacturer give it "just as good" a guarantee?

Identification

Any "Gibson" instrument, if lost or stolen, can easily be identified by its individual number.

List Price a Gross Perversion

Telling Tales Out of School

WHEN but one catalog price is given and that not marked "Net," it is usually a fictitious price called "List" which is not the regular selling price; the latter is kept dark so that various discounts may be given, which are large or small, depending upon the shrewdness of the buyer to drive a good bargain. To this end, some manufacturers boost the list price so they can even give 60% discount without lowering their nominal selling price. As the average buyer is abundantly satisfied if he gets 20% to 40% off, it will be readily understood how he frequently purchases without a whimper at an advance of 20% over the lowest retail price. A large discount on high-priced (?) goods so stains the vision as to make everything look rosy. It is a lively, alluring bait that gives a customer "a-lot-of-pork-for-a-shilling" smile as he takes the lure, is hooked and landed, but ere long the smile changes to a prickly heat expression, for he discovers that though the transaction had all the symptoms of

a successful bargain, it was about like a successful surgical operation where the patient dies. The customer has not only paid a big price, but he quite likely got in exchange a tone with a feather-edge, a very common variety, that balls up in the air, dies in transit before reaching its intended destination.

As for the agent, or salesman: "Whosoever is found variable and changeth manifestly without manifest cause giveth suspicion of corruption," and corruption not only binds the salesman's own hands from taking, but it binds likewise the hands of buyers from purchasing.

"But is this not carrying the question a little too far?"

Let us see. Buying is trading a dollar for a dollar's worth of goods. A dollar has an unchangeable, universal value. Can we, within 20 to 40 minutes, by any system of juggling English, influence you to give us a dollar in exchange for our 80 cents or 60 cents? Then how can

(Continued on page 6)



Gladdens the musical ear with its
Intrinsic tone,
Beautiful sostenuto and
Sympathetic touch.
One never tires of its delightful
Nuances.

LOUIS BLOOY, New Zealand,
Teacher, Soloist, and Mandolin Or-
chestra Conductor.



“EVERY ONE A ‘GIBSON’-ITE”

NEW YORK PLECTRUM SOCIETY ORCHESTRA

“Having had ample time to demonstrate the value of the ‘Gibson’ instruments of the Mandolin and Guitar family in solo, chamber and symphonic playing, I can conscientiously state that the ‘Gibson’ has given excellent satisfaction.”

“In addition to carrying power, ‘The Gibson’ has a beautiful quality peculiarly its own, the voicing of each instrument for its respective part fitting and being in full accord and harmony with the other parts.”

“The instrument construction is so revolutionary and satisfying in meeting the demands of the connoisseur, it makes the Gibson Company practically the pioneer of plectrum instrument-making in America.”

Teacher, and one of America’s most noted Mandolin virtuosi. Conductor of the famous New York Plectrum Society Orchestra; Director and Manager of the Guild Festival Orchestra, New York City; noted Composer of international repute whose genuine musicianship, whether in the capacity of Conductor, Composer, or Soloist, commands the recognition of his consummate genius and artistry, revered by America’s severest critics of both the press and discriminating classes.

VALENTINE ABT,

(Continued from page 4)

20 to 40 minutes' talk lower the value of an instrument that represents many times that dollar, as actually as dollars are dollars? What alteration or depreciation of value takes place in either the money or in the instrument during the time of bantering referred to? Then if the instrument or dollar does not depreciate in value, why ask less for it? *Is any one to blame for being suspicious of both the man and his instrument (or his money) who offers dollars at 60 cents to 80 cents besides giving you 20 to 40 minutes of his time in order to do it?*

Doing, Undoing, Mildewing

How far is this from equivalent to acknowledging the instrument or the dollar isn't worth the price asked or face value? And if not, they are bogus, fictitious, and the salesman's wisdom who deals in such is more of rather fine deliveries and shifting of dangers and mischiefs when they are near than solid and grounded in method to keep them aloof. And depend upon it, oh salesman, one frivolous, trifling customer that maketh it his glory to tell how great his ability to drive a good bargain will cause more dissension, suspicion, and distrust in you than many who know their duty is to conceal. Truly, "sin is its own executioner," for it always "will out," and though in the beginning it lead thee to doing business, its second stage will be thy undoing; its third will be thy business mildewing. Therefore, *the list price policy of duplicity and misrepresentation to secure sales eventually proves a boomerang to the agent and a post-graduate course on "How-to-spend-money" to the customer.*

You May Win, But It's a Tight Squeak Just the Same

If the goods to be purchased have not the net price stated in catalog, a reasonable price, if not the lowest, can be undoubtedly learned by *bantering* with the agent or manufacturer as the case may be, but if this agent sells goods at a cut price to you, what should make you think he isn't doing likewise with every one, and if so,

"what thank have ye"? Moreover, if his profit be so enormous he can cut the price to you and doesn't to others, then his customers are constantly being gulled,—paying too much, and if he be unprincipled enough to gull every one but you, what makes you think he isn't gulling you? How do you know you have his lowest price? Would you ever know he was not tucking away your scalp-lock though you got even another reduction, and if the agent will resort to such tricks in but the simple matter of prices, which you can readily verify, how far can you trust his recommendation on the construction of his goods, which you can not verify and in which he, therefore, can work a whole box of tricks?

To every buying business man, the "Gibson" one-priced system immediately appeals, for he knows no company dare bind its agents by contract (as does the Gibson Company) to maintain public stipulated prices marked "Net" in catalog if any competitor could underbid those prices and at the same time produce even approximately as good an instrument, for in that case the competitor would get the business. The one-price system is, therefore, a guarantee of the lowest consistent prices, and it instantly lays asleep any possible suspicion to the contrary. However, "Gibson" established prices won't appeal to those whose bantering propensity can not win them the lowest notch or prices marked "Net" by other than personally conducted cunning so that they can flam-boyantly announce, "The instrument was listed at \$44.32, but I refused to pay more than \$25.00 and finally got it."

How to Buy at the Lowest Price

Purchase of an agent who is bound by contract by the manufacturer to maintain prices marked "Net" in catalog and see that the catalog from which purchases are made *has* the prices marked "Net" as well as "List." Such is the "Gibson" one-priced system. It is fair, square, and hole-proof.

"But is there no cash discount?"

(Continued on page 8)



"I am very much pleased with my 'A-3.' It certainly has a much superior tone to the old-style instruments, and it is only a question of time that all players will be using the 'Gibson.'" ALICE KELLAR-FOX, Teacher and Virtuoso, San Francisco.



"I have purchased and tested the 'Gibson' instruments and find them very durable, with a splendid tone which improves with age."

WALTER T. HOLT, Teacher, Virtuoso, Mandolin Orchestra Conductor, Director of the Guild Festival Concert Mandolin Orchestra, Washington, D. C.



"EVERY ONE A 'GIBSON'-ITE"

THE GIBSON MANDOLIN ORCHESTRA, SYDNEY, AUSTRALIA

Two programs enclosed to show we are alive. Yesterday's concert at the Town Hall was successful to a marked degree and the doors were shut at 3 P. M., with 4,500 people seated.

W. J. STENT, Director and Mando-cello Virtuoso.

(Continued from page 6)

Certainly. Every retail purchaser is entitled to a discount of 40% from list and 6% additional for cash. These discounts have already been deducted. The result in each and every case is

the price marked "Net." Prices are not raised to customers purchasing on the payment plan, but simple interest will be charged by the agent. *Prices marked "Net," therefore, are the lowest possible.*

Hand-made Instruments

A Perilous Belief

IS chance fitter to beget perfectness than mathematical exactness? To answer in the affirmative is to state a self-evident absurdity, though commonly believed. Anything hand-made varies in its parts. The more the parts, the more the variance; which variance is multiplied and magnified by assemblage, and as variance in causes produces variance in results, hand-made instruments are necessarily fickle, or lacking in uniformity, and are, therefore, not steadfast to the ideal.

Why the term "hand-made" is to some a guarantee of exceptional quality is difficult to understand, unless one reading Buster Brown, or the Katzenjammer Kids, would accept their sayings with the same unreasoning credulity. Certain parts of an instrument machine-made guarantee absolute accuracy of construction, for certain machines are mathematically adjusted to a *hair's breadth* and *can not vary*. Moreover, when absolute accuracy of workmanship is demanded, such machines are imperative and to urge otherwise is to exalt the hit-or-miss hand-made system or inaccuracy and debase accuracy. However, scientific graduation can not be done by machinery. He who argues that it can, is taking the other extreme, for no machine can think,—

make the necessary allowances for variance in width of grain, texture, density and the like. The "Gibson" is neither exclusively hand-made, nor exclusively machine-made. Like truth, it follows neither extreme.

Only Blindness, a Pee-wee Business or Arrested Development Fosters Inadequate Facilities

Generally speaking, the manufacturer who advertises instruments hand-made is hard pressed for an issue, like a spirit seeking a body. Furthermore, he hasn't sufficient business to warrant installing the machines most essential to the industry; namely, those which guarantee absolute fidelity and exactitude to the minutest measurements, squareness of glue joints, perfect spacing of fret grooves, and unvarying proportions of each integral part. When a manufacturer's machine needs are so insistent that he believes and argues his needs a means to unusual merit, he's in as bad a plight as the man who argues so readily and steadily that St. Peter will keep him without the gate by bidding him "Come in."

Summary. The greater the facilities, the greater the output, the less the cost, the easier the selling, the more the sales. Furthermore, the greater the facilities, the better the product and, therefore, the greater the satisfaction to the customer.

Novelty Instruments

DEALERS and teachers have universally been unable to sell the celluloid, aluminum, glass, metal, and many other freak instruments in different stages of weird and uncanny contortion, till today they are "unknelted, uncoffined, and unknown."

The Conscientious, Sober-Minded Seeker after the Truth Condemns Nothing Before Studious Investigation

As the classic Violin model "Gibson" is so radically different from the old-construction in-

struments, Mr. Dealer and Teacher who find it difficult to think or move in any new channels, have held that "whatever is different from the old is wrong;" not because they know this, but because they are not thus encumbered. They condemn most who know the least about it. Therefore, the law—the survival of the fittest, which, rightly understood, is the most beneficent to mankind—becomes an engine of destruction to those who ignorantly place themselves in wrong relations to it, for to class the "Gibson" as



"We are thoroughly convinced that the 'Gibsons' are the finest instruments in the world, and could not be induced to play any other make. Accept our congratulations on producing such wonderfully perfect instruments."

MRS. J. F. McQUILLEN,
HENRY HAUG,
Teachers and Concert Soloists,
Detroit.



"wrong" or among novelty instruments is to slap in the face the child of the Violin (the "Gibson" construction) and to sooner or later invite one's self, though a musical Sampson, to be shorn of his strength, for nothing is yet known in string instrument architecture that is an improvement upon the Violin construction when properly modified to suit individual conditions; and to go against rather than to go with the progress of the times is but to certify that when the light within thee be darkness, how great is that darkness! Therefore, "Why this undue and blind submission to the authority (?) of ancient times (the old construction); our times are the ancient times when the world is ancient and not those which we count ancient by a computation backward from ourselves." A product, though newly evolutionized from all the time of the past, is the embodiment of the greatest thought and, therefore, of the oldest and maturest thought, but with its dross eliminated. While that which has been made the same way the longest has profited or

improved the least and represents the embodiment of the youngest or earliest thought.

Is it not as well to create and follow better precedent than to misspend one's self in merely following the old, though good, but the lesser? Many solid years of "Gibson" achievement have brought those who have been truckling to a favorite make with the most slavish subserviency to bow to the inevitable (the "Gibson"), although the time was when they refused to give the inevitable consideration.

If "Gibson" instruments belong to the novelty class, they would have years ago proved a passing fad like those above referred to, in which case we could not conscientiously recommend any dealer or teacher to lay in a stock of our goods. But if the "Gibson" possesses the solid, superlative merit that has for so many years been recognized both here and abroad, then "Gibson" destiny is to cover the earth like the dew and replace the old-style instruments wherever high-grade Mandolins and Guitars are demanded.

Some Laws Stated

1. String vibration conducted to the sounding-board magnifies the tone.

2. The bridge is the medium (conductor) of vibration.

3. Up to a certain limit, communication of vibration is enhanced by increase of pressure of medium (bridge) to sounding-board.

4. The desired increase of pressure of bridge to sounding-board may be secured by increasing the height of bridge.

5. But when the plane of the neck is the same as the plane of the sounding-board, the height of the bridge is limited to only a little greater than the thickness of the finger-board lest the action become impossible (the present construction of the old-style Mandolin and Guitar family of instruments necessitates the above limited height of bridge).

6. When the extended plane of the neck forms an acute angle with the plane of the sounding-board, the higher the neck is tilted the higher the bridge that may be used and the greater the pressure possible to secure. (The necks of all new model "Gibson" instruments are thus tilted.)

7. The size and thickness of the sounding-board must be commensurate with the pressure of bridge, as manifestly a light pressure is inadequate to vibrate a large, thick sounding-board, and a small, thin sounding-board is too frail to withstand great pressure. *The sounding-board should be sufficiently rigid to withstand pressure, and yet sufficiently delicate to secure a perfect balance.*

8. The potentialities (especially power and volume) of a large sounding-board, all else being in proportion, are greater than a smaller sounding-board, but the tonal advantage of said sounding-board is limited to that which may be pulsated.

9. The vibrational lines of least resistance determine the direction of area vibrated and, therefore, must coincide with the design of a sounding-board, or power and volume of tone (and sometimes quality) are lost. If the air in the air-chamber be more than the sounding-board will vibrate, the tone will sound hollow; if it be less, the tone will sound nasal or metallic.

10. If, from a given amplitude of vibration, the lines of present limit of area vibrated in a given sounding-board are determined and the cause of that limit removed, the lines of limit of area vibrated may be extended, and in the proportion extended, the tonal power will be increased (change of design, plane and thickness of sounding-board, model of instruments, etc., may rightly here be considered).

11. Vibrations travel circularly outward from a given center, weakening in force as they proceed.

12. If, as the vibrations weaken as they travel outward from the bridge, they have by sounding-board graduation less thickness of sounding-board to pulsate, which lessening thickness is commensurate with the weakening in force of vibration, the area pulsated is proportionately extended and, therefore, tone increased.

13. Graduating a sounding-board from a definite thickness at center to a delicate thinness at rim, combined with a certain changing of plane (arching), obeys the principle of a half elliptic leaf spring in enhancing amplitude of vibrations and sensitiveness (responsiveness).

14. If your instrument of the Mandolin or Guitar family lack the above "Gibson" features of construction, all else being equal, it lacks the lack of lacks—superlative tone—"Gibson" tone—not because we nor anyone else says so, but because its construction disobeys definite vibrational and acoustical laws.

Most Any Instrument is Good Enough to Learn On

Only Good Trees Bear Good Fruit

THE ideal instrument must precede ideal interpretation. You can't play into an instrument what isn't there. He who believes to the contrary is he who understands the least about it, and one way to have strong opinions on any subject is to understand little about it. If the reader believe "any instrument is good enough to learn on," then he can not believe "only good trees bear good fruit." Is the ideal result realized from an ill cause? Then the law, "like begets like," is a myth, and men *can* gather grapes of thorns and figs of thistles!

A Few "Brass Tacks"

A warped or sprung neck, so common to other makes of instruments, causes a hard, high, stiff string action, which in turn causes indistinct or muffled tones, for the strings can not be held down firmly. This leads the beginner to at once substitute the third finger for the fourth, the latter being too weak to be useable; then the second intuitively falls where the third ought to be, and so on till right from the beginning or earliest attempts at playing, faulty technic is so continuously courted that bad habits are unconsciously formed which must be eliminated before the pupil can learn aright when once a good instrument affords him opportunity.

Furthermore, high action causes sore fingers, impeded execution, faulty intonation (for tones sharp particularly in the upper register, which sharpening is usually, but wrongly, attributed to an imperfect scale), and with faulty intonation, the pupil is unable to tune accurately. All this totals a blocking of the student's musical education and compels an unnecessary expenditure of time, practice, energy, and money in wasted lessons, for *his fingers can not keep up with his understanding.*

Eventually, the student becomes wholly discouraged and utterly abandons his chosen instru-

ment, the while doubting his musical ability, not realizing that *he* is not so at fault, but his instrument. And if a bent neck or only one faulty part of an instrument can cause so much trouble, what trouble may not be caused by the cheap instrument, the mail-order-house instrument or even the hand-made instrument, any one part of which is the total of its many parts and not perfect in any part? (See "Hand-made Instruments," page 8.)

How the little god of cheapness, through unreasoning skepticism on the one hand or unreasoning credulity on the other, binds its worshippers to slow and fitful progress!

If, by a personal view-point, a player fences himself off from the ideal, he then limits his influence and attainments to the lower level of his view-point, and *with a lack of discrimination of tonal idealism, there is always a lack of appreciation of the cost to realize it, and such are they who falsely estimate value, and they only, that criticize "Gibson" prices.*

All Violins are alike to the fiddler; cheapness is his inducement to buy. All Violins are different to the Violinist; discrimination of quality induces him to buy. He who discerns the difference between quality and cheapness to the full contrast that exists between the "Gibson" and the old-style instruments, always passes up the difference in price. Those who balk at "Gibson" prices are those who can not recognize the greater "Gibson" merit.

In the above particular, each Mandolin or Guitar player is closely related to the fiddler or Violinist. To which? To name the make of your instrument decides it.

Cheapness Diggeth the Pit; the Unwary Fall Therein

Why figure to save what you should spend to save money? "There is that which scattereth and yet increaseth; and there is that which withhold-

(Continued on page 12)



"I have tried the highest grades of every recognized maker (both Neapolitan and flat-shaped), and up to now have never met a model that could in any way compare with your production."

ALADAR DE VEKEY, England,
Teacher and Literaturist.



"Sorry I did not use and endorse the Gibson instruments long before, as their powerful, sweet tone, their tasty construction and true scale make them the 'King' of stringed instruments." CARL TSCHÖPP,
Teacher, Soloist, Mandolin Orchestra Conductor, Director of the Guild Festival Mandolin Orchestra (Philadelphia.)



"EVERY ONE A 'GIBSON'-ITE"
TEMPLEMAN'S MANDOLIN ORCHESTRA

C. A. Templeman, Teacher, Soloist, and Conductor, writes: "I am sending you by separate mail a photo of my orchestra. How is that for **the first six months in the city?** If it were not for **'The Gibson'** I would not be in the teaching business. I consider that the Gibson Company has set me **up in business** and a good business, too."

(Continued from page 10)

eth more than is meet, but it tendeth to poverty." Many a performer's playing is criticized, his ability questioned, his master-stroke puny, for his instrument lies about him. He employs an instrument of incapacity instead of capacity, and is, therefore, engaged in attempting to command reverence for a diminutive tone for which he does well if he even command respect. He tries to blot out the bitterness of dissatisfaction by the sweetness of a waning memory, "I bought it cheaply." He has not learned that \$10.00 more and a "Gibson" are \$20.00 less and satisfaction.

In the ascending ladder of instrument quality, there are many rungs. The top rung is none too good for the Artist. He recognizes that a perfect instrument must precede a perfect rendition or interpretation. That's the difference between an Artist and a "Dub." The latter thinks he can make good music on most any instrument; the former *knows* he can't and shows his good sense not to try; besides he has many thousand more good cents to show instead of having them tied

up in several of the lower to medium grade instruments of the old construction.

"But how do I know but that I may get tired of my instrument? Then think of the money I'd have tied up."

Is this the reason for getting an instrument that you do not want, is not satisfactory, or is worthless, simply because it's cheap? Then you are deliberately planning to tie up your money, get tired of your instrument, and not become a player simply because it's cheaper?

Your teacher, if conscientious, is trying to steer you from this pitfall at the least expense possible to you above the necessary requisite for a good instrument, or for the best instrument in proportion to your financial ability, and when he thus advises you, do you inwardly question his motive? To such we want to say,—buy your cheap instrument. That teacher will make more off you on a cheap instrument sale or two than he'll make in selling you the "Gibson," and we think we know something about this matter.

Balance

"Advice is Seldom Welcome; Those Who Need It Most, Like It Least"

HE lingered long on the treble. 'Twas full of life and sparkle, but the bass he did not compliment. *'Twas out of balance.*

He lingered long on the bass. 'Twas resonant, round, and big, but the treble he did not compliment. *'Twas out of balance.*

There is only so much in a sounding-board. It's easily shifted to treble or bass, but the law of compensation is exacting. *The scale loses balance.*

A long scale with proportionately large air-chamber is better for the basses, but is worse for the treble. A short scale with a proportionately small air-chamber is better for the treble, but is worse for the basses. All "Gibson" instruments have length of scale and air-chamber proportioned to give *scale balance*. It takes *unbalanced players to refuse such*.

A certain Mandolinist wrote us the Mandolin *treble* is what he was after. He cared little for the third and fourth strings. *That player is out of balance.*

A certain Guitarist dwelt at length upon the wonderful basses of a certain make of Guitar which we, in person, examined. The Guitarist, though of considerable note, was actually deaf to the faint thin treble. *That player is out of balance.*

"They That Will Not Be Counseled Can Not Be Helped. If You Do Not Hear Reason, She Will Rap You on the Knuckles."

Think a minute, please; *does the instrument or you need fixing—balancing?*

Shades of Stradivarius! What a business we could do if we could only make balanced players as well as balanced instruments! The next time, oh player, you discover an abnormally brilliant treble or abnormally pungent bass over which you gloat so pensively, better *determine whether you want but a two-string instrument*. If you do, "take something for it"—*get in balance*.

With the manufacture of "Gibson" tenor Mandolas, Mando-cellos and Mando-Basses, the Club coach may extend his two-part and accompani-

(Continued on page 14)



"The longer I play the 'Gibson' the better I like it. It is all that can be desired in volume, sweetness of tone, and workmanship. There is a vast amount of satisfaction in having an instrument so constructed that it is perfectly in tune regardless of the harmony or position. Have had much exasperating experience in the above points with other makes.

"The 'Gibson' in resonance and responsiveness of tone is ever abundant and a constant inspiration, and I am fully convinced it has added 50 per cent to the artistic value of my work." L. A. LOAR,

Mandolin Virtuoso, Lyceum Bureau. Soloist at the Newark Guild Festival Concert.



"EVERY ONE A 'GIBSON'-ITE,"

THE AEOLIAN MANDOLIN AND GUITAR ORCHESTRA

Modern and correct instrumentation. The only organization of its kind in Canada. Uses "Gibson" instruments exclusively. "There is utterly no comparison to be made with the 'Gibson'."

JOHN J. LEVERT,
Director, Soloist, and Teacher (Montreal).

(Continued from page 12)

ment Mandolin Club of many players doubling parts, to embrace the full string quintet and thus change his Mandolin Club to a Mandolin Orchestra by increasing and *balancing* the voices—the parts.

Likewise the teacher who has heretofore been using in his Mandolin Club third Mandolin for tenor (like a lady alto singing tenor in a choir) may now use tenor Mandola. An alto-tenor is better, maybe, than no tenor, but many alto-tenors can never make a real tenor, for the alto-tenor or third Mandolin tenor has not the tenor "pitch-quality," and it takes a real tenor—a properly voiced instrument—a "Gibson" tenor Mandola—to give the proper *balance*.

The String Quintet in the Mandolin Orchestra

A CHOIR, no matter of how many people, that has but the melody, alto and accompaniment, can not find an audience.

A Violin Orchestra, no matter of how many people, that has but the melody, alto and accompaniment, can not find an audience.

A Band, no matter of how many people, that has but the melody, alto and accompaniment, can not find an audience.

But the "dark horse" of a Mandolin Club, no matter of how many people, that has but the melody, alto and accompaniment, should be liberally patronized, revered and lauded, and if it is not, the people are to blame; "they are cold as bears." "They do not appreciate good music, particularly the classics" (which need, of all music, a larger instrumentation).

Why are perception and reason so drugged in the Mandolin teacher that he does vacuum thinking when he views his own two or three part Mandolin Club, and normal thinking when he views (criticizes) the two or three part choir, Violin Orchestra, or band? Is the public to blame if it fails to care for the incomplete

Unbalance and Delusion Produce Not One Mischief the Less Because They Are Common

When a party to a controversy sets up an allegation that is absurd on its face, such as insisting that in any or all of the above instances unbalance is better than balance, it is equivalent to the sane reasoner of admitting: *said party not only has no case, but said party is himself out of balance.*

Peculiar people want the peculiar. Unbalanced people want the unbalanced, and teach men to want the same, the abnormal. Follow not him who sets his house on fire to roast his eggs, or burns his furniture to save wood, or sacrifices treble for bass or vice versa, lest it be said that you are out of balance.

Mandolin Club, when every choir, orchestra and band has educated the public to at least four-part harmony? Great is the difference between an aggregation (Mandolin Club) and an organization (the Mandolin Orchestra).

No one builds anything from the top down except the music teacher.

Try Mandolin, Guitar and Mando-cello for a change; then add the second Mandolin, tenor Mandola and Mando-bass in order of prominence as named, and rejuvenate your impoverished small orchestra with *instruments that are correctly voiced*, so that when one part laps another, as, to illustrate, tenor laps alto compass, *the distinctive tenor tonal timbre remains easily distinguishable, though in alto register. But remember that merely compass of octaves* (as today exists in all makes other than the "Gibson" that it has been our privilege to examine), *without a definite pitch-quality for the voice each instrument takes, will never secure for the string quintet contrasts in tone coloring that blend, which contrasts are nevertheless necessary for consummate artistry.*

Imitation is Not Duplication

It's a Bad Hen That Eats at Your House and Lays at Another

NO one wants to do business on another's reputation unless that reputation is good. Therefore, the make of instrument having a renowned reputation that is universally revered is the only make that is aped. But as it addeth deformity to an ape to be so like a man, so the similitude of the imitation to the "Gibson" makes the imitation all the more deformed.

Different makes of instruments may be constructed of the same kind of material and brought into existence in a similar way. So Benedict Arnold was as much flesh and blood as any man, but he was not George Washington. Even if a gentleman's lady friend have a twin sister, he doesn't want the substitute.

"All Gibson" imitations wander from the parent mind and are, therefore, strangers to under-

(Continued on page 16)



"It is quite the best I have ever played on."
A. E. SUTTON,
England's Renowned Teacher and
Conductor.

"I have entirely discarded all other makes now, since taking to the 'Gibson' and feel quite contented with it after so many changes."
F. WINSLOW, England,
Noted Teacher and Mandolin Or-
chestra Director.





"EVERY ONE A 'GIBSON'-ITE"

ALPHA MANDOLIN ORCHESTRA

"Since my Orchestra has adopted the 'Gibson' instruments there has been a vast improvement in tone quality and members' interest."
 Director of Alpha Mandolin Orchestra, Teacher of Mandolin, Banjo, and Guitar.

(Continued from page 14)

standing in the tangled wilderness of acoustical laws. We have no fear of truthful contradiction when we state that the laws governing the "Gibson" construction are utilized in such an infinity of complexities as to almost defy analysis. Formulas expressive of the general principles are very simple, but a lifetime of study will fail to discover the infinite complications involved in the working out of details and their practical application and operation. Only fail to properly classify the most apparently insignificant fact, and it will become a stumbling-block of the first magnitude in realizing definite superlative results. Moreover, every truth or principle discovered illuminates every other truth or principle to which it is related, and, therefore, constant revision is necessary or progress becomes regress.

For over two hundred years thousands of Violin makers have been imitating the Strad without duplicating it, and as "The 'Gibson' is the Strad of all makes" (DeGeorge), can any one think that within the eight years the "Gibson" has been on the market there is any make (imitation) or young debutante buxomly flaunted in the garb of "carved tops and backs" that duplicates the "Gibson"? Then the flesh and blood of Benedict Arnold made him just as good as George Washington!

Though the imitation were cheaper, if it fails to duplicate the matchless "Gibson," "the rose by any other name" proves not to be *the* rose, nor does it "smell as sweet." Therefore, if your instrument be not the "Gibson," say not, "It is as good as the 'Gibson,'" for you may be talking to an intelligent person.

GIVEN: (a) Each Instrument of the Mandolin Family Should Have a Bowl;

**(b) Each Instrument of the Mandolin Family Should Have a Back-board ;
TO PROVE: If One Be Better Than the Other, and if So, Which ?**

SINCE the present-day construction of the Mandolin family employs the bowl or the back-board, the purchasing public is confronted in the above particular with two hypotheses and only two:

Construction Contrasted

1. The bowl is comparatively *round*.

The back-board is comparatively *flat*.

2. The bowl is of *many strips* of wood.

The back-board is of *one board*, sometimes two; never of strips.

3. The bowl is bent into shape and, therefore, *the grain or fiber of the wood is cramped* and not free for vibration.

The back-board is so fashioned into shape that *the grain or fiber of the wood lies in its natural grain layers*; not cramped nor bent, but *free and sensitive for vibration*. (Particularly is the back-board free when no braces nor cleats are used, as in the "Gibson" construction.)

4. *The shape of the bowl precludes or prevents the bowl vibrating* and, therefore, it *resists the vibration of the sounding-board and air-chamber*, and as that which is resisted loses power, *the bowl lessens or diminishes the tone*. Therefore, the tone of the bowl-shape instrument, of whatever make or name, is less than the tone would be with the proper back-board.

The shape of the backboard courts vibration and responds upon the slightest provocation to the vibration of the sounding-board and air-chamber and, therefore, lends or gives itself to promoting rather than retarding vibration and, therefore, the tone of the back-board instrument, of whatever make or name, is more than the tone would be were the back-board a bowl.

5. *The bowl forms a deep reverberating air-chamber* that absorbs and cushions the vibration of the sounding-board and thus causes a *lingering*

(Continued on page 18)



"A Mandolin Club equipped with these instruments is a convincing argument to the superlative merit of the 'Gibson' construction."

C. S. STILSON,
Teacher and Soloist.

"I have thoroughly tested the instrument and find it possesses all the good points you claim for it."

MRS. ROSE FRITZ ROGERS,
Soloist, Teacher, and Composer.





"EVERY ONE A 'GIBSON'-ITE"

THE FRANCIS POTTER MANDOLIN ORCHESTRA, OMAHA, NEB.

"The Mandolin is the best I ever had. I am very much pleased. My income is doubled since January 1st. Thanks to you for past favors,"

FRANCIS POTTER, Director, Arranger, Composer, and Mandolin Virtuoso.

(Continued from page 16)

echo that lacks acuteness of enunciation and produces a ventriloquism that verily fooleth the unwary into thinking the tone prodigious because *it is held rather than projected*, and thus *the tone to the player seems bigger than it is*; while the listener at a distance discovers it is a feint—a veritable make-believe.

The back-board forms a shallow air-chamber that instantly responds in its entirety to the vibration of the sounding-board. There is, consequently, no dead air in the chamber to absorb or cushion the vibration before emanation, and the tone, therefore, instead of being held confusedly is *pungently and instantly projected*, which characterizes the liveliness and virility of the shallow air-chamber and gives acuteness of tonal enunciation and great carrying power. Therefore, when other proportions of the instrument are equal, *the tone of the back-board instrument to the player seems less than it is*, for carrying power to be appreciated must be heard at some distance from the player.

The Limit

Since no one has named another phenomenon produced by the bowl that in anywise enhances the merit of the instrument that the back-board instrument does not more than duplicate, it is safe to presume there is none; and since the above comparisons in each and every case show the contrast to be extreme, antagonistic, *contradictory and opposite*, it may now be at least provisionally established that *the two hypotheses are opposites*. (You may consider the two hypotheses are self-evident opposites without arguing the question, but lest we be accused of assumption, we make the appeal to facts.)

Since it is self-evident that two opposite hypotheses can not both be correct, one at least must be wrong. Since the present-day construction admits of but the two hypotheses (bowl or back-board) and one is wrong, and the two hypotheses are opposites, the other must, therefore, be right. As the bowl is herewith shown to fail in the various instances named and the back-board to make good in all, and again as nature's laws are immutable and admit of no exceptions, *it is conclusively proved that of the two hypotheses the back-board is right*.

"Nature's Laws are Immutable and Admit of No Exceptions. If, Therefore, It Is Found Not to Be Universal, It Is Not a Law, and All Conclusions Based upon It Must Be Revised."

Subjects governed by different laws have no legitimate scientific analogy existing between them. This is only another way of saying mathematical problems can not be solved by rules of grammar. But when we examine the Mandolin and Guitar family of instruments, we find both are percussion, staccato, fretted instruments; yet the Mandolin of the old construction has a bowl to form the air-chamber while the Guitar has a back-board, though *both instruments are subject to the same laws*.

To reason, therefore, that the Mandolin family should have a bowl and the Guitar a back-board is to reason contradictorily, illogically, chaotically, and such reasoning can never be accepted by those who can think related thoughts—reason inductively. It, therefore, is an unnecessary hypothesis that instruments subject to the same laws should be constructed under different laws, and as it is an axiom of science that an unnecessary hypothesis is necessarily a wrong hypothesis, either the bowl or the back-board is wrong, and consequently one is right, and both Mandolin and Guitar should, therefore, be built under the same basic principles of construction.

"Prove All Things; Hold Fast That Which Is Good"

But if the Guitar have a bowl instead of a back-board, there is practically nothing to the tone (and there would not be to the Mandolin if picked with the fingers); furthermore, there is not a manufacturer who thinks the Guitar should have a bowl. On the contrary, manufacturers are united on the back-board for the Guitar.

A Palpable Fact Is Considered by Some as Utterly Valueless When It Conflicts with a Cherished Fantastical Theory

But as "one exception disproves an hypothesis with as much scientific certainty as a thousand" (Hudson), and furthermore, as every one knows that the one great exception is universally con-

(Continued on page 20)



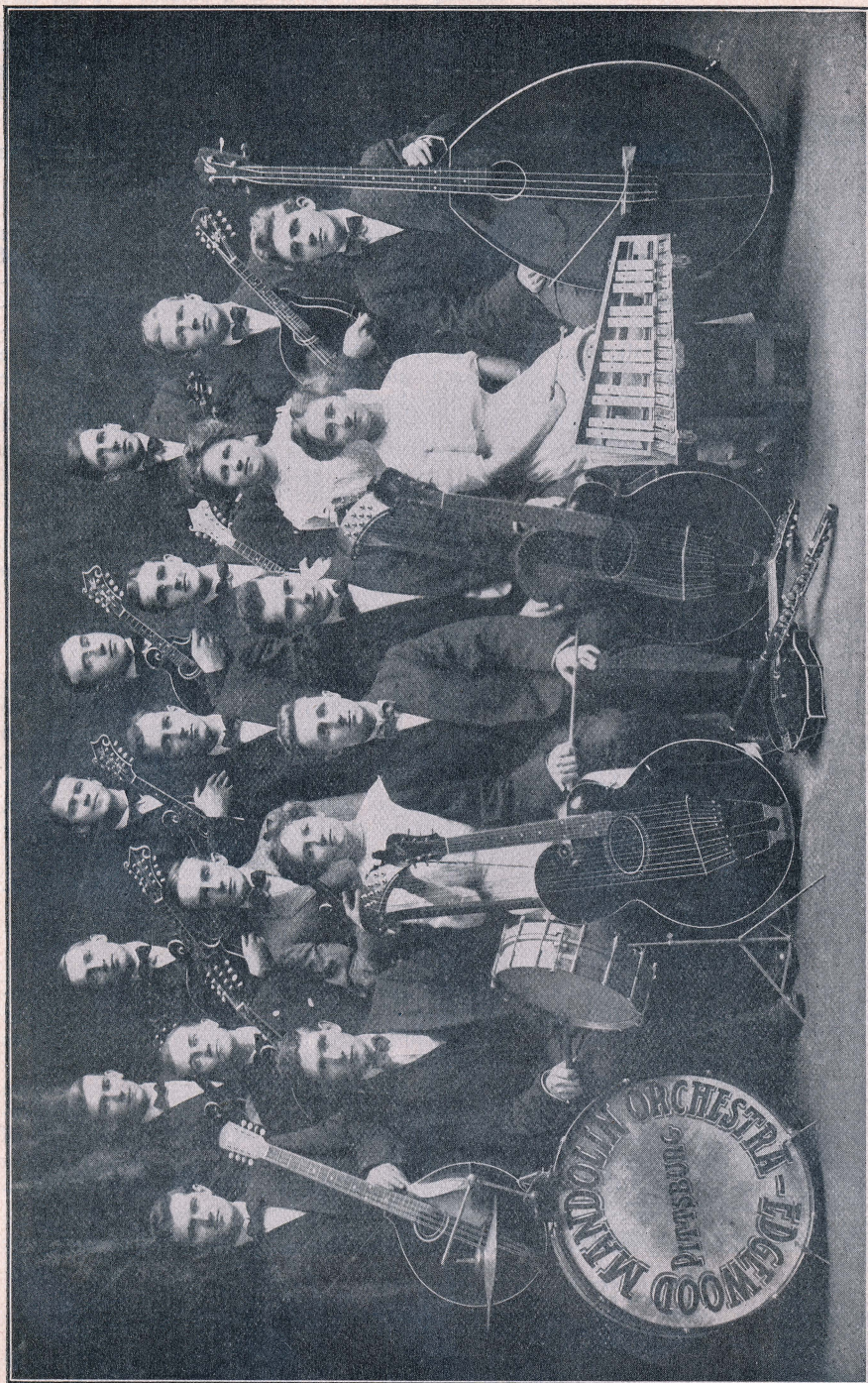
"As a teacher of long experience, I have been in a position to handle all kinds of Mandolins and Guitars, and I consider the 'Gibsons' to be the best instruments ever made. The only requisite to prove this is to give them an unprejudiced trial."

LOUIS MERKI,
Soloist and Teacher, San Francisco.

"My 'Gibson' has proved time and again that its carrying power is marvelous in all degrees of expression."

W. J. CROSBY, Hartford,
Teacher and Mandolin Virtuoso.





**"EVERY ONE A 'GIBSON'-ITE"
EDGEWOOD MANDOLIN ORCHESTRA**

F. C. KOTTMAN, Director, Mando-cello Virtuoso, and Teacher of the Mandolin and Guitar Family of Instruments, writes:
 "The instrument No. 12072 'F-4' is, in my opinion, the best that I have ever seen. The tone is strong and clear on both the treble and bass strings.
 "I think your Mandolins are the best I ever played on and am well pleased with them.
 "I find that the 'Gibson' sells itself if you can but get the opportunity to demonstrate it to a prospect."

(Continued from page 18)

ceded to be a back-board for the Guitar, it is again or further shown the argument for the bowl for the Mandolin family falls of its own weight. Since each instrument of the Mandolin family; namely, Mandolin, Mandola, Mando-cello and Mando-bass, are governed by the same laws, and the back-board is right for one, it must, therefore, be right for all.

But is it not true the bowl forms an air-chamber that modifies or beautifies the quality of tone? Yes, but the old theory that there must be a deep air-chamber to reduce the metallicity of tone is simply a safety-valve for an unnecessary metallicity to dissemble which exists only because of the too rigidly braced sounding-board, which, by the way, must be thus braced to support the string leverage on the flat sounding-board. Properly arch and graduate the sounding-board and back-board to the correct relations and no bowl is needed. Since no matter how logically deducted, no other than a false conclusion can be drawn from a false premise, it is easily understood that from a falsely constructed sounding-board (as per the old construction) no other than a falsely constructed back could logically be deducted, and thus the bowl was born.

Prejudice and Love for Cheapness Are the Opiates That Drug Man's Reason

But we certainly do protest in the name of outraged science against all attempts to base an hypothesis upon the herewith enumerated small residuum of phenomena, especially inasmuch as *the back-board produces all the desired phenomena.*

Verily, oh Bowl, little learning will die in that day thou art hanged. Thy amateurs and manufacturers excuse thy faults, but the true virtuosi leave them. Thy construction has been exposed, and thy makers have hastened to defend thee, and, having thus unwittingly committed themselves, they are now enslaved to error, and rather than acknowledge it, they would lead the player with them. Like Aesop's fox, when he had lost his tail, would have all his fellow foxes cut off theirs.

Would You Move Forward? Then Wait Not for the Race. Your Privilege Is to Go in Advance and Prepare the Way for Thousands.

Know you not, O player, that wrong can be removed only by removing its cause, and to remove its cause there must be produced that which

causes the right? And as superior causes produce superior results, must you feel disappointed when superior results are actually realized to move out from the lesser into the greater, like moving from a hovel to a palace? If so, then you are musically not yet; you are still becoming and the matchless "Gibson" will go to your stronger brothers who have reached the top rung in the ladder of evolution, and, therefore, see and know their own,—*The "Gibson."*

The Closing of One Door Invariably Causes the Opening of Another That Leads to Greater Opportunity and Greater Achievement

"Gibson" truth has hurled its focused blows upon the army of opinionativeness,—subjects of the abdicated king, Precedent, and with each succeeding blow this dynasty of obscure intelligibility trembled until its biggest giants, championing the lost cause of the old construction, have tottered, surrendered, and enlisted under the "Gibson" banner of Eternal Progress. The Ex-King Precedent's royalists who remain, though desperate and daring, are facing their Waterloo, for know thou that whosoever bindeth truth eventually subordinates himself to the blasting breath of delusion and inadequacy, but whosoever maketh truth free, him truth serveth for all eternity. Only unreality is the will-o'-the-wisp that lures men into the bog of failure.

Is Your Belief Colored by the Precedent of Error?

The truth of the "Gibson" construction now seeks to appeal to thy reason, while its opposite seeks to rule by dint of force, and struggles to substantiate thy belief in a construction hobby that is chiefly characterized by a dogmatic desire to control in spite of the rebellion of reason, the evidence of truth, and the evidence of thy very senses.

Between the Grossesst Supposition, I-Should-Think Theories and Scientific Truth There Necessarily Exist Many Gradations of Human Intelligence

Wrong systems may endure for ages when sustained by financial interests or prejudices, but their incidental usefulness becomes less and less in evidence until they finally vanish.

This message is written for those who love truth better than error and who are mentally capable of exercising the discriminating power of induction. It is not addressed to other minds.



"I believe the entire line of 'Gibson' instruments to be as near perfection as possible. The combination of scale and excellence of tone both as regards quality and quantity put them entirely in a class by themselves. They are certainly creating a sensation among players in this city and vicinity."

L. DEWITT EFNER,
Soloist and Teacher.

"It ['Gibson' Harp-Guitar] is a most marvelous instrument and excelled by none, as it is superior to any."

CHAS. GLAUBITZ,
Mandolin Orchestra Director.





“EVERY ONE A ‘GIBSON’-ITE”

SIMPLEX MANDOLIN ORCHESTRA, FLINT, MICH.

F. MARSHALL DELL, Teacher, Soloist, and Conductor, writes under date of Jan. 27th, 1913: “I find by my books that I have sold \$1,900 worth of instruments, cases and strings for you people since January 19th last year.”

Arching

A Fable

HE built a wall aslant; it fell—he regarded not the force of gravity. But he changed not his theory. Ye gods, no! Listen to his logic:

"I believe walls should be built aslant, at an angle of 45 degrees instead of perpendicularly. My *theory* is most logical. I have advertised my *opinion* which has been approved by many, and, therefore, I must make good and make good I will. Hang the force of gravity! A wall should be built aslant!!"

He built the slanting wall, but he used supports and braces profusely and for scores of years thereafter every builder built likewise, and the people's course was confused and thwarted amid the maze of portentous supports and obstructions.

The Deadly Parallel

He built a sounding-board flat; it fell—he regarded not the force of string leverage. But he changed not his theory. Ye gods, no! Listen to his logic:

"I believe sounding-boards should be built flat at all hazards instead of arched. My *theory* is most logical. I have advertised my *opinion*, which has been approved by many, and, therefore, I must make good and make good I will. Hang the force of string leverage! The sounding-board should be flat!!"

He built the flat sounding-board, but he used supports and braces profusely, and for scores of years thereafter every builder built likewise, and the vibration's course was confused and thwarted amid the maze of portentous supports and obstructions.

No Manufacturer Confesses the Faults of the Flat Sounding-Board Because He Still Makes Them. Only the Awakened Man Tells His Dream

The majestic theme of his above "why argument (?) for the flat instead of the arched sounding-board allures yet baffles. No vehicle of logic nor cunning tact of brain can reach the solution. The secret lies in an opinionated realm wherefrom no one can report the why, for he alone can enter. We doubtless must wait a little. Soon we shall grope and guess no more, but grasp and know—know there is no why! Desire for cheapness fathered the thought, and then thought wooed the belief.

But to *believe* that the flat sounding-board is as strong or as desirable as the arched is no more conclusive than to believe the movements of the planets could be settled by taking a vote. Everyday observation of architectural construction teaches the superlative resisting power of the arch. Is any one foolish enough to believe that the law is alone in action for the architect of buildings, but suspends its action for the architect of instruments? God is not thus prodigal of his laws. Furthermore, good reader, know that it is axiomatic that the more beneficent a law, the heavier are its penalties exacted for its violation.

Thus the flat sounding-board violation enslaves vibration and, therefore, tonal emanation as well by its network of supports and braces; while the "Gibson" sounding-board, by its reverse sweeps of arching and tapering thicknesses of graduation (from the thick center to the delicate thinness at the rim), gives both strength and extraordinary sensitiveness from the same sounding-board.

When the Cause Is Cheapness, the Result Is Cheap

Manufacturers who arch the sounding-board arch it abruptly: firstly, because this secures a level or near level at center of the sounding-board, which greatly facilitates the fitting of bridges; and secondly, because manufacturers still believe a flat surface vibrates easier than an arched surface, so they combine the two—arching to gain strength, and then retaining, or suspending as it were, as much level or flat sounding-board as they consider safe in order to gain sensitiveness. But this construction will only vibrate a small circumference about the bridge, extending to the abrupt arching, as may be proved by sprinkling dust upon the sounding-board, or laying on a finger, while the "Gibson" graduation (tapering thickness from center to rim) and gradual arching (from rim to center of sounding-board) secure greater vibrating surface, even from a smaller sounding-board, for the sounding-board must vibrate in its entirety because the lines of least vibrational resistance have been extended to next to the rim where the sounding-board is graduated the thinnest. This construction, therefore, compels a larger surface vibration and likewise permits the vibration of a thicker sounding-board; either would make a decidedly bigger tone, while



"One thing about the 'Gibsons,' the sounding-boards don't buckle. Have used your instruments many years and know whereof I speak. While the sounding-boards seem thick and are arched, you still have the sensitiveness all right, and that's where you've got the other makers a-going."

G. KLIEMANN,
Teacher and Mandolin Orchestra Director.

both produce what can alone be known or designated as the "Gibson" tone.

Thus the "Gibson" construction of the Mandolin and Guitar family is in obedience to known law and is the loftiest monument to common sense ever erected by human genius, and this is why it attracts the human genius—the virtuoso—for like attracts like. Therefore, reader, think twice, for *what you are attracted to tells what you are.*

Manufacturers are Prone to Prefer a Prosperous Error to a More Costly Truth

We are perfectly willing for manufacturers to perpetuate their old belief that a flat sounding-

board will vibrate easier than an arched sounding-board. We thought so once—we think so yet if the maker does not know how to properly combine the graduation with a certain arching and construction of the walls (rim) of the instrument. The spring to a carriage once set us to thinking and we learned something other manufacturers don't know, or if they know, do not practice, for we have looked for it in every known make of Mandolins and Guitars, both American and European, and none possess it, and without it no instruments of the Mandolin and Guitar family can approach the "Gibson," especially those which imitate its convex sounding-board.

Styles and Prices Determined by Grade of Material and Workmanship

"GIBSON" instruments are made in large quantities, and stock is selected according to the price of the instrument. To illustrate: Suppose two thousand Mandolins are to be made, including all the "Gibson" styles. Material for two thousand tops, backs, rims, necks, etc., is taken from our stock room. The choicest of this material is put into approximately 200 of the Style "F-4," (\$100.00 Mandolin), extraordi-

nary care being given to the width of grain, freeness from flaws, evenness of density, etc. From the stock that remains the best of each part would be selected for 250 "F-2" (\$75.00 Mandolins). Then the best selected for 300 Style "A-4" (\$50.00 Mandolins), and so on down until the lowest-priced instrument is provided for and the two thousand of each part that go to make up a Mandolin are in their six respective grades (styles).

Distinctive Features Common to All "Gibson" Instruments

1. Individual as well as relative treatment of the sounding-board and back-board of each instrument to secure sympathetic vibration of back-board and thus reinforce the tone.

2. Tops and backs not bent, but carved out of solid blocks of wood, leaving the grain layers in their natural position, free and sensitive.

3. Each neck is made of three pieces, or has a middle piece or tongue inserted beneath the finger-board, which is the greatest preventive of warping ever devised.

4. Ivoroid binding protects the edges which are inlaid on the outer edge of rim so that vibrations are not retarded.

5. Graduated sounding-boards with the gradual or Stradivarius arching secure vibration clear to rim instead of just a small radius from bridge to abrupt arching.

6. All machine heads have vertical setting of string drums (instead of horizontal setting through slots sawed in the head as per the old-style Guitar and some makes of foreign Mandolins), thus permitting the greatest possible convenience in stringing and unstringing.

7. Shifting is facilitated by the position dots in upper side of neck.

8. An end-pin is fitted to each instrument to which cord or ribbon may be attached, enabling performer to assume the easiest position possible when standing.

9. Original, unique, artistic models scientifically proportioned and designed to make the body of each "Gibson" instrument low and oval at joining of neck permit grace and ease of execution even in the highest positions.

(Continued on page 24)



"I have handled many makes, but have never handled an instrument to the universal satisfaction of my customers as that of the 'Gibson'."

ELLA MAE SULLIVAN,
Teacher and Mandolin Soloist.

"The 'Gibson' tone [F-2] was a revelation to me. It is so full, rich and well balanced, seeming to have twice the power and resonance of any other Mandolin I ever used. The instrument is beautifully finished, and in every way is a work of art. What pleases me most of all is the perfect accuracy of the finger-board. No matter what the position, or how complicated the chords in full harmony and duo style, the 'Gibson' is always in perfect tune."

TOM PURCELL,
Mandolin Virtuoso and Director Schubert Symphony Club and Lady Quartette.



(Continued from page 23)

10. Tilted neck, high bridge, extension string attachment, secure maximum string pressure at minimum string strain and, therefore, vibrate a larger and thicker sounding-board, and thus secure a bigger tone impossible to duplicate in any other construction.

11. Unnecessary breakage of strings due to too acute or incorrect direction of bearing at nut or bridge is eliminated.

12. Further string economy is insured by the extension string holder.

13. String jumping sharp or flat is prevented by steady, uniform, constancy of action of machine head.

14. String-groove bearings are filed to proper size, form and direction. (V-shaped string grooves cut by knife for string bearings give constant annoyance in tuning, and, furthermore, kink and cut strings. Deep saw groove string bearings, especially at bridge, so common to some makes, mute the strings and, therefore, should be avoided.)

15. Careful string adjustment insures easy action.

16. Frets of sufficient height to permit the entire pressure of end of finger to rest on the strings, which insures a light touch. (When the tip end of the finger is held up by the finger-board, as is the case with a low fret, great strength is required to hold strings firmly.)

17. Frets are rounded or made oval so that the glissando is performed with the greatest possible ease.

18. The very provoking, nettling, sympathetic buzzing or rattling so common to all string instruments is minus in the "Gibson" for the worm of the machine head is built tight into the cog. The strings bear on the front of both nut, bridge or bridge saddle and neither tail-piece nor strings

touch the sounding-board. Due regard is also given to the plane and uniformity of height of frets and string adjustment so that the many prolific causes for buzzing or rattling are all eliminated.

19. Every "Gibson" instrument is permanently guaranteed against faulty workmanship or material.

Mandolins, Mandolas, Mando-cellos

20. No ribs to become unglued.

21. More easily held.

22. All guard-plates or finger-rests are elevated and are free from the sounding-board. Therefore, vibration is in no wise retarded, and a smooth, flat, gliding surface is secured for gauging the dip of the pick.

23. The "Gibson" Artist's model is particularly adapted to being held in the most easy, secure, and graceful position, as it is impossible for instrument to slip, turn or roll, due to the little flange or projection in rim which rests on the limb.

24. The extension finger-board with 24 frets enables the performer to reach an octave above high E, the 12th fret, or gives a compass of almost four octaves, which brings any classic within the instrument's compass and greatly facilitates exact measuring of right-hand location for double harmonics.

25. The objection to the extension finger-board has heretofore been due to weakening of tip by cutting the grooves to insert the frets so that within a short time the extended portion sags. This has been wholly overcome by using a thicker or heavier finger-board.

26. The space at the nut between the two strings of each pair of strings is of sufficient breadth to prevent, when played, the pair of

(Continued on page 26)



"Marvelous success is yours as a natural outcome of the 'survival of the fittest.'"

"The good old Gibson Company has certainly evolutionized the Mandolin orchestra and by bringing things up to a higher standard and fighting error of long standing, well deserves the title of 'pioneer' of plectrum instrument making in America, bestowed upon it by such an authority as Valentine Abt."

WALTER A. BOEHM,

Teacher Mando-cello and Harp-guitar
Soloist, Mandolin Orchestra Conductor, Arranger, Composer, and Publisher.



"The long sustaining qualities, easy action and trueness in all positions, are a 'God-send' to the student as well as the player. The Gibson Mandolin-Guitar Company deserves great credit for bringing such a superior product to our attention."

"After giving my 'Gibson' Mandolin a mild test alongside my old construction, something happened; the tone of the old construction got caught in the tone of the 'Gibson' construction, squeaked, and then flunked."

E. E. ENGLAND,
Soloist, Teacher, and Conductor.



‘EVERY ONE A ‘GIBSON’-ITE’

AMORITA MANDOLIN ORCHESTRA

Kindly permit me to add my name to the Army of ‘Gibson’ enthusiasts. I am glad you persisted in calling my attention to the excellent qualities of your instruments, for, like many others, I was quite satisfied with the Mandolin I was using until I got a ‘Gibson.’

“The radical changes you have made in Mandolin and Guitar construction bear the stamp of genius and in view of the most flattering testimony submitted by the great Artists of the country, all highly recommending the ‘Gibson’ Instruments, I can but say, ‘me too.’”

D. E. HARTNETT,
One of New York City’s most noted teachers. Inventor of the celebrated Hartnett “Developer and System” of Teaching Music for String Instruments; Tone-bar, Tone-lever and Arm-rest for the Banjo; and Director of the Amorita Mandolin Orchestra.

(Continued from page 24)

strings striking or coming together and prevents making one groove or imprint on end of finger. The strings striking together (particularly when played forcibly) cause bungling tones. The single imprint causes sore fingers.

27. String slipping, raveling, or unwinding at loop end is prevented by half hitch double bearing of string at tail-piece. (See cut, page 93.)

28. Sharping of tones, especially of the heavier strings in the upper positions, is eliminated by the individual bridge bearing of each pair of strings, which makes allowance for the difference of gauge, weight, and temper of strings.

Guitar, Harp-guitar

29. Leverage or twist pressure of strings at bridge, the cause of the sweet, low drone of tonal diminutiveness, is eliminated, and vertical pressure, the cause of tonal virility and power, is secured.

30. Vibrations are prolonged and distributed by graduated tone bars (patented) which secure equal pressure over the entire air chamber.

31. Divided bridge to secure tonal depth and roundness of the basses and sparkling brilliancy of treble.

32. String breakage, particularly gut, is economized by elimination of acute angles of string bearing at string-holder. (Patented.)

33. Stationary tail-piece, so that if peradventure a string breaks, the instrument is not thrown out of tune, as is the case with the Violin and some Guitars having tail-pieces.

34. Allowances are made on the Harp-guitar by divergence of bridge and nut of sub-basses as well as gauge of string to secure each half step descending from G sharp or first sub-bass.

35. Tapering height of bridge secures the

essential individual string pressure to insure the best tonal results.

36. The octagonal arm or secondary neck and corresponding reinforcement on opposite side beneath sounding-board give the requisite strength to resist the immense tension of the ten sub-basses and secure the necessary rigidity of body to prevent the instrument slightly bending at sound-hole—the prolific cause of hard action, sore fingers, loss of velocity of execution and imperfect intonation.

37. Warping of neck due to the immense strain of the many strings is absolutely prevented by the turn-buckle straining rod. (Patented.)

38. Laminated head-piece prevents checking or giving way at the string posts. Warping or twisting of the "S" head-block, a vital part of the Harp-guitar, is also eliminated by lamination.

39. The rim is thin for tonal purposes and lightness of construction. Abundant strength is secured by the perpendicular reinforcements.

40. The perpendicular bridge is immediately adaptable to change of stringing from gut to wire or vice versa, as the bridge may be moved forward or backward to accommodate the various gauge, weight, or temper of the strings, so that trueness of the entire scale is secured. (Bridges glued to the sounding-board, as per other makes, are not adjustable and are, therefore, set midway between the lines of wire stringing and gut stringing, and, therefore, can not be true for either stringing, as any mere amateur will discover by testing the harmonics with their respective tones in the upper positions.)

41. Full chromatic octave of basses gives an open bass for every chord in the treble instead of but five, six, or seven sub-basses, which constitute the "incomplete" of other manufacturers.

Is the Absolute of Present-day Tonal Ideality Knowable? If So, How May It Be Determined?

**It's Error of Judgment to Choose an Inferior
Tonal Standard; But It's Infirmity of
Character to Adhere to It When
Discovered**

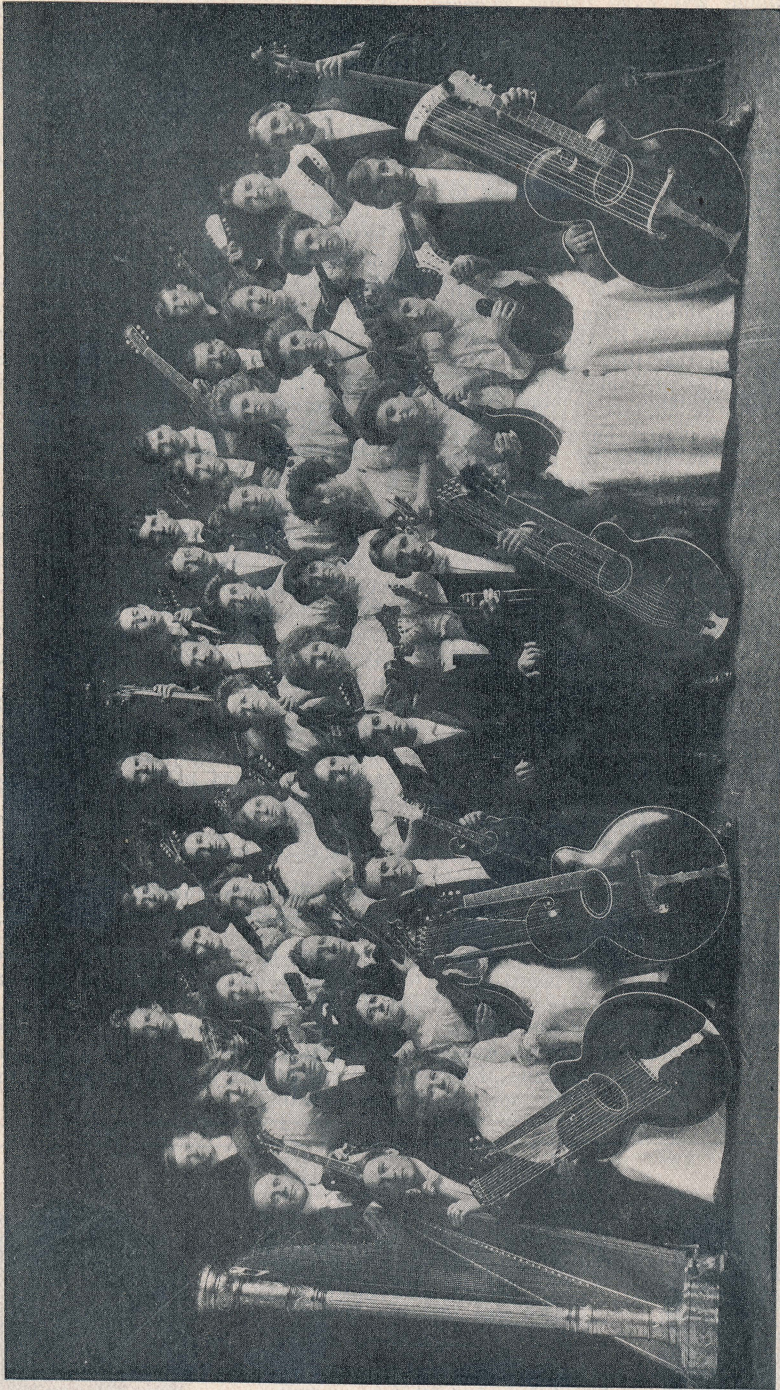
SMITH, Brown, and Jones, of equal prominence and reputation as musicians, have decidedly different standards of tonal ideality for the Mandolin and Guitar family of instruments. Their ideals can not all be the true ideal, if there be an absolute in tonal ideality; neither can any one of their ideals be the true ideal unless it coincides with the absolute in tonal ideality. Who, then, is to sit as judge to determine the absolute, if indeed it be, and if it be not, and there is no way of determining it, it is self-evident that any kind or make of instrument which is the cause of any kind of tone, no matter how poor, is as much ideal as any other, in which case there can be in actuality no standard of instruments—no better, no best—it's all a matter of opinion or belief which is high or low, great or small, according to the development or musical

evolution of him who hears. Such is a lie. Such is the truth. A lie, because the absolute in present-day tonal ideality is knowable; the truth, because the development or musical evolution of him who hears is essential to discern the absolute of the present day and lift him (apart from the instrument) out of opinion and belief to knowledge.

But the absolute of today is not the absolute of tomorrow, or progress would be at a standstill. Moreover, if the absolute of today were to suddenly give way to the ultimate (actual perfectness), our ears would not tolerate such tonal purity any more than our tongues will tolerate the purity of distilled drinking water.

Doubtless no reader has the facilities to determine the rate, force, or complexity of vibration which enter into tonal production, and is, therefore, not able to tell from the so-called tone photograph or from any mechanical or mathematical basis what is or is not the absolute in present-

(Continued on page 28)



"EVERY ONE A 'GIBSON' ITE"

BOSTON ACADEMY OF MUSIC MANDOLIN ORCHESTRA, CINCINNATI

"The instruments used by our orchestra are the 'Gibson.' Their true value is learned only by using them. They have a powerful tone, artistic design, true scale, and are the result of perfect workmanship." H. W. BEACH, Manager; AUG. BOEH, Director, Teachers and Soloists.

(Continued from page 26)

day tonal ideality as produced by the various instruments under discussion. But such means are not necessary to the player, no matter how useful or essential to the manufacturer or inventor. You may prove the absolute of present-day tonal ideality just as we have. Moreover, the mechanical or mathematical method will only support the proof; and the proof, the mechanical or mathematical method.

Unbelief of Proof Is the Belief of a Lie

Take any number of instruments you wish to prove (which, to be conclusive, should include the best of the best makes) and have them played alternately in the largest available auditorium. Place the most competent critics your town affords at the farthest nook from the instrument played, see that the backs of the critics are turned to the player so that they can not hear with their eyes (!), that all concealed suggestion and prejudice may be eliminated. As a few measures are alternately played, have each critic mark the verdict to the make of instrument played without the other critics or judges learning the verdict, as given, lest they be influenced accordingly. Distance is necessary to such a test because ill proportions, such as a thin sounding-board or a large or deep air-chamber, cause broad though shallow ventriloquistic tones to so envelop a near-by listener as to make him think the tone is big, while the distant listener *knows* it is diminutive. Moreover, distance eliminates all noise incident to the tone production, which noise many times is so confused with the tone as not to be adequately discriminated and thus is falsely considered tonal power.

How Long Can Your Belief Linger in the Old Construction on Slight Evidence, on No Evidence, or Against the Evidence Here-with, the Evidence You May Verify? Or How Long Will the Only Disadvantage of Your Honest Heart Be Credulity?

We have made the above test many times with uniform results—the critics being always surprised at their universal or same decisions. Especially surprised is the lover of some special

make of instrument who unknowingly gives an adverse verdict to his pet make of instrument. The verdict is uniform because the tone of the instruments of the old construction falls down in the above crucial test. Moreover, no make sufficiently approaches the “Gibson” in carrying power to permit competent judges to vary in their decisions. We have tried repeatedly to fool them, but without avail. It is not, therefore, conceit when we affirm in all boldness and confidence that *the absolute in present-day tonal ideality is the tone that carries the farthest and retains the greatest body and purity*, and that this is not only knowable, but it has been proved to be the “Gibson” whether Mandolin, Mandola, Mando-cello, Guitar or Harp-guitar, by hundreds besides the Gibson Company who have taken the trouble to investigate and have, therefore, changed opinion or belief to knowledge. Furthermore, when all players will have thus investigated, we will hold the exclusive high-grade Mandolin and Guitar trade.

An Opinionative Player Holds Not Opinions—They Hold Him

Therefore, listen, oh Teacher or Player. What does it all avail whether instruments be of one construction or another if, in the crucial test, the tone gets a feather edge and dies in transit? Whether or not you are concerned with the “whys” and “wherefores” of construction, you verily are concerned whether truth or falsity furnish your enthusiasm for your given make of instrument, for if it be falsity the boughs of endeavor are too great for the stem, and thus your fruitage becomes a windfall, and your name goes down attached to the fall, for you pursue only that low ideality which has been forsaken and cast off by the most mighty of both the classes and the masses.

Will You Separate Yourself from a Cheap Success and Join the Advance of the Absolute?

The very best—the absolute in present-day tonal ideality—the “Gibson,” is none too good for the humblest performer. Do you get this? It's apprehended slowly, but once realized, you won't idealize below the “Gibson,” nor against it, but with it, for it is the zenith of the known in tonal ideality.



“The responsive qualities of ‘Gibson’ instruments have opened a new era to the Mandolin Club, and infinitely raised the power and ability of every performer and teacher.”
CHAS. G. LINDNER,
Teacher and Orchestra Director.

“It [Mandolin] is great all right. You fellows have the proper recipe for these music boxes and no mistake.”

WILL D. MOYER, Harrisburg,
Soloist, Arranger, Teacher, and Conductor.



Tone

WHY educate a child, content with his toys, to appreciate something better? When ignorance is bliss, is it not folly to make wise? Or why try to cure the poor fellow who thinks the old-style kerosene lamp the greatest light-giver on the market? Isn't it better to be insane with a contentment that "knows" you have a world-beater, than to be sane and know for a truth you have not? Why try to teach a player to appreciate the virile, pungent, liquid "Gibson" tone who loves the sweet, faint, diminutive, reverberating tone of the old-construction instrument? If it is not distasteful to him, why should others peeve? Why not let him have false tonal conceptions, false loves and hates?

Because we determined to scale the heights of tonal idealism, such as has never been achieved in the Mandolin and Guitar family of instruments; and to make the ideal real in the "Gibson," we must take the player with us to loftier appreciation of tonal values, for apart from him the height of our ambition realized, would be in vain.

All Opinion is Tentative

Even most noted artists widely differ as to the tone of greatest merit. Some like a bright, brilliant tone; others a tone of greater body, more mellow, yet lively; while some, a tone of deeper quality. Soloists of different temperaments seem to love distinctive qualities; again, an occasional musician varies widely in his tastes according to his moods. An instrument to which he has sworn allegiance may be temporarily abandoned for one of different tonal character. However, every instrument-maker and soloist knows it is impossible to put into one instrument such a variety of tone color as above described.

If the first "Gibson" instrument a virtuoso examines possesses his idea of a true artistic tone, he doubtless pronounces the "Gibson" make of instruments the best. If, on the contrary, it possesses a radically different quality of tone (although it be abundantly satisfactory to some other artist), we can readily understand how the virtuoso may give the "Gibson" adverse criticism. But would it be fair to judge the climate

of Oregon by being present one or two days during the rainy season? As a new instrument becomes settled by a few months' playing and by continued pressure of the strings at bridge, the integral parts become closer knit together until the instrument is finally one absorbent, vibratory body; the newness disappears and the tone decidedly improves.

Therefore, if a new "Gibson," at the time of testing, were to equal an older and developed instrument of the old construction, how much greater would the "Gibson" be when it has become developed by the same number of years and usage? This is not a matter of fine-spun theory, but is recognized by some of America's most renowned artists who have requested us to select "Gibson" instruments and have them played a year or two before shipping in preference to immediate shipment of new, undeveloped instruments.

Testing Instruments

Never wholly judge an instrument as a player, but rather as a listener at a distance. Tune all instruments to be tested at the same or international pitch. Listen to the relative tonal merits for power, quality, and purity, string by string and in the various positions, as well as chords in the various positions. See that the same performer plays both or all the instruments to be tested and changes quickly from a chord or tone on one to the same on the other, taking pains to see that the point of attack in vibrating the strings is the same distance from the bridge (Guitars excepted) and that method and power of manipulation are identical. The point of attack to secure the same kind of tone in vibrating the strings of the "Gibson" Guitar is further from the bridge than the old-construction Guitar.

Dynamic tone is secured on any Guitar by attacking the strings close to the bridge. Obviously, then, if the same dynamic tone that is ordinarily secured close to the bridge on the old-construction Guitar, could be secured by extending the point of attack on the "Gibson" further up the strings, or at least as far as over the



"Since I have placed a few of your instruments here, new interest is taken in the Mandolin. Old players are coming in line, as well as pupils have started who never cared for the Mandolin. Such a volume and body of tone I never heard in any other Mandolin."

ROY VEIOCK,
Teacher, Soloist, and Mandolin Orchestra Conductor.

"Gibson style 'F-2' and I visited and played with a large number of Mandolinists and my Mandolin was admitted to be far ahead of any of theirs."

GUY F. CAMERON,
Valdez, Alaska.



sound-hole, there would be a difference of reserve power in favor of the "Gibson" in exact proportion to the difference between the point of attack of the old construction and the point of attack on the "Gibson" that would secure the same kind of tone.

Such advantage for the "Gibson" has been realized and, therefore, should be remembered when testing the old-construction Guitar with the "Gibson."

(See "Is the Absolute of Present-day Tonal Ideality Knowable?" especially paragraph under the sub-heading, "Unbelief of Proof Is the Belief of a Lie," page 28.) If one of the instruments to be tested has a very close action, care should be taken in vibrating the strings to see they are not lifted nor pushed downward, as this starts the ellipse of the vibrating strings in too much of a vertical direction instead of more horizontal, and the tone will be snappy and noisy, for the strings will strike the fret. The result is the same when an instrument is forced beyond its capacity.

We have demonstrated by actual testing that the "Gibson" will stand more forcing without sounding strained than any instrument of the old construction, for the greater body and compactness of the "Gibson" tone will largely cover up the noise from the strings striking the frets, or from the pick grating on the strings (especially the wound strings), while the broad, shallow tone, a characteristic of the thin sounding-board of the old construction, is more easily punctured by said noises and is, therefore, always wanting in tonal purity and consequently carrying power when forced.

When tone is reinforced (?) by noise, tone diminishes in the same proportion noise increases and carrying power is retarded instead of accelerated, though the opposite seems true to the player who does not discriminate between tone and noise. Performers would, therefore, do well to study more attentively tone production and learn to discriminate. Furthermore, remember no instrument of the Mandolin or Guitar family can ever be made to replace the trumpet!

How to Register Criticism

As long as there are players of widely different temperaments and moods, who likewise will not go to the trouble to prove what is the absolute in present-day tonal ideality, there will be criticisms of the "Gibson" tone, though every "Gibson" actually pinnacled the zenith of ideality. Therefore, there will have to be imperfect instruments to gratify said idealists, but not to permanently satisfy them, for eventually they will evolve toward the absolute and claim that which should be *now* their own.

If the reader were not satisfied with the "Gibson" instrument he may have examined, state explicitly what kind of tone is desired. If we can not select from our large stock of instruments the specifications wanted, we will, if necessary, graduate a sounding-board and proportion an air-chamber, etc., to meet the reader's particu-

lar demands. There are "no ifs nor and's" as to our ability to do this. Our workmen are lifelong experts in this particular line, and when we thoroughly understand what is wanted, there is no excuse if we fail to provide it. Should the reader write us: "I do not like the tone of your Mandolin," it gives us absolutely no clue to work on to rectify the trouble. But if he write: "I prefer more of a soprano quality in the Mandolin," we would make him prompt shipment of instrument from our regular stock to meet his special specifications. *By properly modifying the "Gibson" construction, it is possible to furnish any quality of tone known to the instrument.*

Mandolin Tone

Unfortunately, the "Gibson" Mandolin is usually tested at a great disadvantage, for the purchaser has been in the habit of playing with the right arm around a bowl body, which makes it impossible to attack the strings of an instrument of the flat-back order with the same familiarity as on the bowl construction, for the pick necessarily comes at a different angle, and the wrist movement must be adapted to the different shaped instrument necessitating a trifle different position. The purchaser is not to blame for this, but experience has taught us that many of the greatest artists now before the public using "Gibson" instruments could not produce a good tone on the "Gibson" the first time trying, short of 45 to 60 minutes of constant practice, and this was only a start toward the quality of tone they were able to produce after a week's playing.

If under such disadvantages the "Gibson" universally receives the preference, what then can be said of it after the performer has become perfectly familiar with the instrument?

In the early history of the Mandolin, a contralto quality of tone was eagerly sought by every player. The tenor Mandola and Mando-cello were practically unknown. It has been only within very recent years these instruments have been added to the Mandolin Orchestra. It is needless to say they have changed the entire character of tone now desired for the Mandolin, for it is impossible to secure the desired contrast in tone coloring for the Mandolin Orchestra with the Mandolin of Mandola voicing. It is as much out of place as to try to make an alto or tenor voice sing soprano. If the reader wants a deep or Mandola voicing, let him get a Mandola.

There are, however, degrees of modification of tone coloring that may be used in the Mandolin. A Violin Orchestra leader usually likes a Violin of high soprano quality more than the rich, mellow quality of tone that is perhaps more satisfying as a solo instrument. The same holds true with the Mandolin Orchestra leader, and we are prepared to furnish just such a tone as is desired. We, however, confidently affirm that if the player wishes to be able to produce the tonal climaxes that put life and ginger into an audience and raise them to eager expectancy—in short, a Mandolin for all-around use, secure the happy medium such as is generally furnished

(Continued on page 32)

**"EVERY ONE A 'GIB-
SON'-ITE,"**

**THE GIBSON MANDO-
LIN ORCHESTRA,
DALLAS, TEXAS**

Herschel G. Stuart, Solo-
ist, Teacher, and Director,
writes:

"Pipe the big likeness
herewith of the new Gib-
son Mandolin Club, consist-
ing of eighteen local play-
ers. We use Gibsons be-
cause we think they are
**the world's toniest Mando-
lins.** Originally I thought
so, but the others used the
other instruments of varied
manufacture. Gradually, the
little Gibson made its
way. The misguided found
themselves following that
sweeter tone, that perfect
high note and that move-
ment in the overture on the
'G' string which respon-
ded clearly while the other
'G's' were flabby. I was
not leader of the Orchestra
but **my master Mandolin
was leading and would
never be led.** It lifted its
voice for a greater Mandolin
club and it succeeded as
you see in the picture. I
am the leader now. We
have the tenor and bass
voices and the Harp-Guitar
that unites the whole. We
are hearty Gibson enthu-
siasts and we would use
no other instruments if ten-
dered us gratis."



(Continued from page 30)

by the Gibson Company unless otherwise specified. Avoid either extreme.

The average player who has not tested instruments critically in auditoriums to determine the kind of tone most satisfactory, will nine times out of ten select the instrument with the deep quality of tone, which is the poorest of them all when heard at a distance, not only in quality, but carrying power. After the manufacturer has gone through exhaustive tests and experiments before many competent critics and has really produced an instrument that is every whit what is claimed for it, it is indeed discouraging that the average purchaser judges the instrument from superficially playing it with ear over the sound-hole, and having thus weighed the tonal merit of an instrument which in reality may be a flat failure in purity and carrying power of tone, he swears by it and fights for it for no other reason than lack of complete investigation.

Mandola Tone

Much that applies to the Mandolin is also true of the Mandola. In order to secure a contrast of tone coloring between the Mandolin and the Mandola, when the Mandolin was already Mandola in pitch-quality, the Mandola was at first made large, long scale, and of a pitch-quality bordering on the Mando-cello. But with the acquisition of the Mando-cello, the scale of the Mandola was shortened, body reduced and the voicing raised to the typical tenor in quality and body of tone, or where a tenor instrument prop-

erly belongs. But at the same time care was taken to avoid the contralto or alto pitch-quality for the Mandola for such properly belongs to the second Mandolin.

The Mandola tone is never piping nor shrill; nor is it ever wobbly nor indefinite. It is decidedly greater in power and volume than the Mandolin, and of extraordinarily sweet quality. One Mandola is equal to several Mandolins in carrying power. (See "The Mandola," page 66, and "The String Quintet in the Mandolin Orchestra," page 14.)

Mando-cello Tone

Perhaps the most satisfying instrument, in tone quality and quantity, of all the fretted instruments is the Mando-cello. In tonal broadness, richness, and carrying power it is peculiarly distinctive and phenomenally gratifying. Its strong, compelling, dominant individuality and fascinating blending in its tonal affinity, make it an instrument most coveted for solo and Mandolin Orchestra. The Mando-cello is third in order of prominence, or in other words, is the first instrument to be added after the melody and accompaniment instruments. Modern arrangers give the Mando-cello such prominence in bold counter-themes, bass solos, and captivating obligato that with its tonal quality and power (the latter being louder than Mandolin, Mandola, or Harp-guitar), make it decidedly more satisfactory in small combinations. Where that which is lacked in numbers must be made up in power, such as a trio of instruments (like first, second

"At present, I am playing your best Mandolin, your best Mandola, and your best Mando-cello, featuring them principally as solo instruments, and any time you desire a hearty testimonial from me I shall be prompt in sending it to you. I am all 'Gibson,' from head to feet! Wouldn't accept any other make of instrument as a gift.

"I cannot find language suitable to convey my sincere appreciation of the Mando-cello. The tone is marvelous, rich and deep."

JOSEPH PERCIVAL NICHOLS,

Manager of Concord Mandolin and Guitar Trio.

The Mando-cello is certainly a wonder, and has added more to the Mandolin club than anything else in the last twenty years.

R. W. BURCHARD, Noted Teacher.

"I have here a Mandolin making more noise than the 'Gibson,' but the tone is terrible to listen to. Hard and loud, but unpleasant.—Then, I have a Banjo-mandolin here which is very loud, and has a pretty good tone, but the kind of tone and the instrument is widely different from what could be called Mandolin, so that these two instruments should not be compared. Playing loud and sweet is impossible on the Banjo-mandolin, but on the 'Gibson' one may play loud or soft, the tone is always pleasant and sweet. On the Banjo-mandolin every tone seems to be cut-off in as many pieces as strokes are given to the note. The best advantage the 'Gibson' has is the cleanness of every tone and the perfect scale without any sharpening in the upper positions. There is really no other like the 'Gibson'."

J. A. BERNHARD SCHRODER,

Teacher, Soloist, and Conductor, Hamburg, Germany.



"Your lute instruments are dandies, showing conclusively that you are always keenly improving every detail."
PAUL ENO,
Teacher, Composer, and Mandolin Orchestra Coach, Philadelphia.



"I have used all makes, but consider the 'Gibson' the best."
SIGMOND A. LAUBER, New Haven,
Teacher and Soloist.

Mandolin and accompaniment, whether Guitar, Piano, or Harp, as usually employed), the Mando-cello is decidedly more desirable in place of the second Mandolin. (See "The Mando-cello," page 68, and "The String Quintet in the Mandolin Orchestra," page 14.)

Guitar and Harp-guitar Tone

Place—Washington, D. C. Time—American Guild Convention of Mandolinists, Guitarists, and Banjoists. Occasion—to incidentally learn the relative merits of the best of the old-construction Guitars with the six-string "Gibson." Conditions—gut and silk strings; Guitars tested alternately by each performer in an apartment adjoining an open room of the severest professional critics of which America can boast, who could not see, but could distinctly hear the instruments as played. *Facts are "sassy" arguments.* Result—unanimous "Gibson" verdict. "Marked contrast." "Bigger tone." "More brilliant treble." "Greater carrying power." "More compact body of tone." "A wonderful treble." "Decidedly greater volume." "Treble sounds like a harp." "Tone is more round and full," etc.

Note the complimentary treble quotations. (The objective point of every manufacturer and the point wherein he fails. It's easy enough to get good basses.) Observe no one could hear with his eyes (!). "Gibson" preference was the

result of an unbiased test and an unbiased verdict.

Regardless of infinite love for and faith in the deep, broad tone so gratifying to some players, it proves to be the child of a diseased ear when relatively measured in carrying power. One might as well try to drive a nail home with a sheet of paper as to try to make such a tone carry, for it lacks density, compactness and solidity. The new and highest ideal in Guitar tone is not Guitar tone, but Harp tone. The low, sweet drone of the old-construction Guitar, no matter how entrancing to the player, can not be placed—projected—for it is elusive. A player can throw such a tone about as far as he can throw a pillow-sham. (See "Is the Absolute of Present-day Tonal Ideality Knowable?" page 26.)

To this end the distinguishing ability of the experienced musician, who, if a "Gibson" agent, as is usually the case, is schooled in minute discernment of tonal coloring, is of particular value to the novice or amateur who wishes really to secure a superlative instrument and who is, as yet, willing to acknowledge he can not tell a watermelon from a citron. The treble should have a sparkling buoyancy minus thinness and nasalness of tone quality. It is as fine an art to appreciate the difference in tonal shading as to appreciate the master painting of a great artist. (See page 65, subheading "The Force of Reason," etc.)

(Write for special free Harp-guitar treatise.)



"EVERY ONE A 'GIBSON'-ITE"

"It is with pleasure I add my name to your long list of 'Gibson' enthusiasts."

JOSEPH WRIGHT.

Teacher and Conductor of the Christchurch Banjo Mandolin and Guitar Orchestra, New Zealand.

The "Gibson" Mandolin Scale is nearly One Inch nearer the perfect standard than the Gourd Mandolin Scale, which is 2 inches too short

Instrument	Length of Scale	Length of Fingerboard	No. of Frets	Accumulative width of frets at approximately $\frac{3}{8}$ of an inch each or a total unavailable finger space	Available Fingerboard Space	Comparison of available fingerboard space with the theoretical standard of $10\frac{1}{2}$ inches
Violin	13 inches	$10\frac{1}{2}$ inches	None	None	$10\frac{1}{2}$ inches	Perfect
Bowl Mandolin	13 inches	$9\frac{5}{8}$ inches	24	$1\frac{1}{8}$ inches	$8\frac{1}{2}$ inches	2 inches too short
Gibson Mandolin	$13\frac{7}{8}$ inches	$10\frac{1}{2}$ inches	24	$1\frac{1}{8}$ inches	$9\frac{3}{8}$ inches	$1\frac{1}{8}$ inches too short, or 1 inch (lacking $\frac{1}{8}$) nearer the perfect standard than the gourd Mandolin scale

Come, Let Us Reason Together

SINCE the fingers can not be placed upon the frets, but always back of them, their accumulative width must be deducted from the length of the Mandolin finger-board to determine the available finger space. Note from the above diagram that if the frets were to be inserted in the Violin finger-board (the theoretical standard for the Mandolin finger-board), it would have to be lengthened $1\frac{1}{8}$ inches to retain the same available finger space, or a total length of $11\frac{5}{8}$ inches. Therefore, in the above way the "Gibson" Mandolin scale, instead of being lengthened $\frac{7}{8}$ of an inch, as would at first appear, has been shortened $1\frac{1}{8}$ inches, and the gourd Mandolin scale, instead of duplicating the Violin length of scale, is two inches too short. Therefore the "Gibson" Mandolin scale is $\frac{7}{8}$ of an inch (or one inch lacking $\frac{1}{8}$) nearer the perfect standard than the gourd Mandolin scale, or any other Mandolin scale of which we know.

Has any one ever heard a Violinist complain that he had too much space for his fingers? Then why lessen it two inches as are other Mandolin scales than the "Gibson," when the Mandolin, more than the Violin, is played with two, three, and four stops which if anything require more rather than less room for the fingers?

Again, the most eminent authorities on technique agree that each finger should be kept down until needed elsewhere, as this gives stability to the position in which one is playing and also makes the action easier, for a string already held down is much easier to press down to a higher

fret by another finger. But try to observe this rule on the bowl Mandolin scale that has two inches too short available finger-board space—in the upper positions play a run of the scale on one string, not lifting any finger until all the four fingers are employed, and unless you have fingers like a slate pencil, you can neither observe the rule, nor finger with ease and not observe it, for the frets are too close together to permit stopping the string just back of the desired fret without at the same time getting the finger onto the fret behind, and thus it becomes almost impossible to hold the string firmly, and without a firmly held string, the tone is muffled. And there you are.

The first requisite to pure tone production is proper string rigidity. A slack string vibrates widely and, therefore, buzzes on the fret. Even at high or concert pitch, particularly the "A" (plain wire) strings on the bowl Mandolin are flabby. They are especially so at international pitch, which is today almost universally used.

The longer the string, the greater the pressure at the bridge. Therefore, a larger or thicker sounding-board can be vibrated, which naturally produces a greater body of tone. Then the reverse of this law must also be true, that the shorter the string, the less the pressure at the bridge; therefore, a thinner or smaller sounding-board can be vibrated, which naturally produces a lesser body of tone. Therefore, two imperative reasons for the extra length of scale for the "Gibson" Mandolin are:

(Continued on page 36)

"The Mandolin 'A-4' certainly has a fine tone. A little over a week ago, I played the 'Romance' from Wieniawski's Second Violin Concerto at High School Chapel. I received many compliments for the Mandolin's appearance and tone. The longer keyboard helps greatly when playing at the top. A technical difficulty in this piece (octave) I found impossible on the old-style instrument, but the 'Gibson' makes it very easy."

BURN N. OSBURN, Soloist.

"The fingerboard of the 'Gibson' Mandolin is a joy forever. I have gotten used to the extra length, also to the accuracy of it, and cannot praise it too highly.

"I am persuaded that there is no better Mandolin made than yours."

F. LANDRY BERTHOUD, Mandolin and Mandola Virtuoso.



"EVERY ONE A 'GIBSON'-ITE"
WEBBER'S JUVENILE MANDOLIN ORCHESTRA
 H. A. WEBBER, Director, Teacher, and Mandolin Orchestra Coach.

(Continued from page 34)

Firstly, to give proper rigidity to the string to produce a pure tone.

Secondly, to produce a greater body of tone by increasing the pressure at the bridge.

It must, however, be remembered that this extra length is distributed throughout the entire scale so that no one position is increased beyond the easy reach of the ordinary player; the very most any one position is lengthened is the first, which is one-fourth of an inch greater on the "Gibson." But suppose that on the seventh fret in spanning the first position, the little finger were to fall back of the seventh fret nearly the full one-fourth of an inch, *the string would still be brought onto the seventh fret without difficulty.*

Is Indifference Reposing in Nothingness Made Sacred? Name the Make and You Decide It

An instrument may have a shorter scale, lighter stringing, and consequently lighter action than the "Gibson," as well as smaller neck and thinner sounding-board. In fact, an instrument may have just as easy action and just as short reaches as desired, or as many players now have, but in the same proportion that the instrument is dwarfed and action reduced to the stiffness of a hair (!) will there be a pee-wee tone hardly sufficient to carry from one vest pocket to the other. But would you not rather be a "Gibsonite" and play a part in the Mandolin Orchestra, than to be a "non-conformist" and just occupy a chair?

Just in proportion to one's weakness in playing to surrender greater effort for greater ease, will he likewise surrender greater tone and greater patronage. 'Tis thus the diminutiveness of all Mandolin scales, other than the "Gibson," makes friends of triflers and triflers of friends.

"Where There Is No Vision, the People Perish"

Is there any skeptic still undisturbed amid this jarring evidence of truth, who would still stick to error's din and the blackness of cloudy vision *controlled by belief instead of understanding?* He may stick to the short scale if he must, but it will be his sepulcher in which his belief will bury its fondest hopes. *He should be restless with that which is only good and seek that which is best, but instead must a false belief now spend itself in trying to demonstrate that a little easiness of fingering in the first position sufficiently compensates for the loss of consummate bigness of tone and greater ease of fingering in all other positions?* When skeptics (players of the old scale) awake to realize their need of what they have not, they will be receptive to the "Gibson" scale—to the demonstrable truth of "Gibsonism," which gravitates toward the musically and technically evolved and away from those who are thus unevolved.

The manufacturer, out of hope to attain unto "Gibson" perfectness, seeks to lower the superlative virtue of the "Gibson" length of scale to the level of his own diminutive and inadequate instrument by minimizing the merit of this. "Gibson" stronghold. How long will the teacher or player remain in secret rebellion under the galling burden of concert pantomime imposed upon him by the pee-wee scale and be blind to this cause of his dissatisfaction?

He who has bought the short scale has not only sold his satisfaction, but is continually levied upon during the life of his instrument, for his instrument, no matter how good, is always less in tone and ease of position work than it should be and might have been with the longer scale, and, therefore, what satisfaction there is can exist only because of lack of familiarity with the "Gibson" length of scale.

Wood

How Properly Seasoned

WE dare not step on the heels of failure by attempting to use any but the best and most thoroughly seasoned woods. That which is best adapted for musical instruments must be fully exposed to the air for five or six years at least, but not to the rain or snow. Wood not thoroughly dried when used usually shrinks and checks, thus altering the density and thickness of top and back.

Regardless of numerous traditions by paid space writers for magazines, those closest in touch with the old Italian masters assure us that no artificial means for drying or preparing the wood for string instruments were used, but that nature alone matured the wood. However, the greatest care was and must today be given to *selection*. This all takes time, ties up capital, and with the constantly decreasing supply and increasing demand necessitates searching the world over for suitable stock, which must not be too hard nor too soft. The former produces a hard tone, the latter a dull tone lacking brilliancy.

We must, therefore, know, for our own protection, the actual condition of each top and back, for every "Gibson" is permanently guaranteed. Such extraordinary care is not necessitated in the old construction, for they are *not* permanently guaranteed.

Chemical Soak-tions

Why didn't Stradivarius soak his sounding-boards in some chemical solution? If the master builder of the greatest instruments the world has ever known did not find it best nor necessary to adopt such diddle, why resort to such today in making Mandolins and Guitars? The chemical treatment of wood in wood-wind instruments is to prevent wood-absorption of moisture from the breath, but as no one blows into a string instrument to make it "toot," is it not rather vain and foolish piffle to advocate a chemical soak-tion to increase tonal merit?

When theories or talking points influence your choice of instruments rather than actualities or facts, common sense has a miscarriage.



**"EVERY ONE A 'GIBSON'ITE"
CLEVELAND MANDOLIN ORCHESTRA.**

"The real Mandolin Orchestra was an impossibility before the advent of the 'Gibson' instruments."
Conductor, Teacher, Soloist, Arranger, Composer, Author, former Member of the famous "Plectrio" of New York City and Manager of the American Guild Festival Orchestra for 1914.

MYRON A. BICKFORD,
Conductor and Manager of the American

Frets

German Silver vs. Steel

THAT steel is harder than German silver no one will deny. That the former will outlast the latter is also true, but steel rusts and German silver doesn't. We have never known any one who ever used a steel-fretted finger-board that again wished steel frets, for unless the instrument be constantly used and that to the very highest position, the perspiration from the fingers will cause the frets to rust and make the finger-board dirty, grimy, and the frets rough. There is, therefore, nothing yet devised better than German silver. But there are degrees of hardness. That used on cheap instruments is indeed short-lived. We use the hardest, non-corrosive German silver fret which in every way gives the best satisfaction.

Height

There has been some call for finger-boards with close, narrow frets, but this has been due to a desire for easy fingering, without a knowledge of how to secure it. Frets should be of sufficient height to permit the entire pressure of end of finger to rest on the strings. This makes a very light touch. When the tip end of the finger is held up by the finger-board so that the whole pressure of finger is not on the string, great strength is required to hold the strings firmly. To make a perfect playing finger-board, the frets must be exact in equal height and made oval so that the glissando may be performed with the greatest possible ease. Strict adherence to every point of excellence to facilitate grace and ease of execution is embodied in the "Gibson."

The finger-boards of all "Gibson" instruments are sufficiently thick to permit refretting throughout.

Thickness of Sounding-boards

It Takes More to Get a Smile from Miss Prim than from Miss Gusher

ONE of America's noted Violin makers claims his instruments are made to mature, that is, be of age, at 50 years. Such a construction would possibly be going to the extreme in making instruments of the Mandolin and Guitar family. It, nevertheless, is true that the instrument having the greatest sensitiveness and responsiveness when new, deteriorates more rapidly than the instrument of heavier sounding-board.

Furthermore, when a long crescendo culminates in a gigantic climax, which practically exhausts every resource of the instrument, the tone from the thin sounding-board loses body and dwindles into a vapory noisiness, lacking in quality and carrying power long before reaching the height of the climax. While the instrument with thicker sounding-board is naturally more rigid and less responsive when new, but it is just such an instrument that makes good in the crucial test.

Action

THE tilted neck and high bridge on all new model "Gibson" instruments give an increased string pressure at bridge of several pounds which causes a settling of the bridge and sounding-board of approximately 1-32 to 1-16 of an inch in the course of 60 to 90 days. If, therefore, a very easy action be given a new instrument when leaving the factory, at the expiration of the above time the strings would be so close to the finger-board they would buzz when vibrated, particularly when forced. Do not, therefore, criticize too severely the action of a new instrument as a trifle high adjustment is essential to proper regulation a little later.

Players not familiar with the "Gibson" construction sometimes attempt to lower the action when first the instrument is received. This leads to too low an action within three months and a new bridge is written for. As each bridge has to be fitted especially to its individual instrument, it is best to glue a thin piece of veneer to the bottom of bridge. This does not change the contour to fit the arching and at the same time gives the desired height and usually without alteration of the bearing of strings. Veneer will be furnished gratis.

However, purity of tone is best insured by a trifle higher action than is absolutely needed.

Mandolin, Mandola or Mando-cello

Players differ so widely in their method of attacking the strings with pick that a happy medium action is required in order that we please the greatest majority. Close adjustment of the strings to the finger-board may be secured where the player uses more of a horizontal stroke of the pick; the more vertical stroke starts the strings vibrating in too much of a vertical direction, causing the string to strike the fret. Therefore, a higher action is necessitated.

Guitar or Harp-guitar

Guitar soloists necessarily use the entire length of finger-board and, therefore, must have easy action throughout the whole scale. Guitar accompanists usually demand a trifle higher action in order that they may force their instruments to the utmost without the string striking the fret. However, in either case, easier action may be used if the performer takes pains to vibrate the strings more horizontally, rather than to lift them in picking, which causes the strings to vibrate in more of a vertical direction and thus strike the fret.

Non-warpable Necks

The Difficulties

MEXICAN MAHOGANY has been quite universally used for the necks of the Mandolin and Guitar family of instruments because Mexican mahogany is light, strong, and does not usually warp, but a Mexican mahogany neck, under string tension, very commonly springs, rendering the instrument unsatisfactory, if not unusable. Some way, therefore, must be discovered to secure permanent rigidity of neck. Again, necks must be sufficiently small to accommodate even short, chubby fingers.

The construction of the necks of "Gibson" instruments is so devised as to eliminate the possibility of the neck warping, bending, or springing. Therefore, all necks of the "Gibson" instruments are permanently guaranteed. (See "Life Guarantee," page 4.)

The Problem Solved

Exacting tests of abnormal string tension on necks of various kinds of woods prove our con-

tention that necks properly selected and reinforced by a middle piece of a certain kind of wood in certain size and shape inserted beneath the finger-board guarantee permanent rigidity. Every neck of the new model "Gibson" is thus reinforced, though this middle piece in some styles does not extend to the surface and is, therefore, not visible. It is, however, just as effective and permanently serviceable. Furthermore, every neck is dove-tailed into a solid head-block which makes a joint impossible to give.

Size of Neck

Very small necks to accommodate very short fingers may sometimes be desired, but when necks are less than a certain thickness, we can not permanently guarantee them from bending or warping. Necks are so shaped as to combine strength and economy in bulk. Even very short, chubby fingers will have little difficulty in becoming accustomed to the fingering of the new model "Gibson." We, therefore, advise accepting our instruments with necks of regulation size.

The Paradox (An Hypothetical Question) Voicing

- Given:—(a) Each instrument of the present Mandolin family has certain limitations of tonal carrying power.
(b) Each instrument of the Mandolin family has no limitations of tonal carrying power.

To Prove:— If the above limitations be better or worse than the above limitlessness, and if so—which and why.

1. That which is better must needs have that which points or shows it, or to us it is not.
2. Use, utility, efficiency, determine the worth.
3. That, therefore, which determines the greater use or efficiency of the Mandolin family, at the same time determines distinctive betterness.
4. An axiom:—Like causes produce like effects. Therefore, two identical bodies under the



Gibson Mandolin Guitar Co.,
Kalamazoo, Mich.

Gentlemen: Please accept this statue as thanks for the real pleasures derived from your wonderful instrument. It has no equal.

Sincerely yours,
P. SNED-JANSON,
44 Ford Ave., Glendale, L. I., N. Y.

Sned-Janson,

44 Ford Ave., Glendale, L. I.

Dear Mr. Janson: Never have we been so honored as now, just in receipt of the statue of Pan who has dropped syrinx or pan pipes, and taken the "Gibson" Mandolin in preference.

Your little note of October 14th is just at hand through the kindness of A. J. Weidt, who, at the same time of forwarding box, shipped securely the statue.

Your recognition of "Gibson" supremacy so graciously expressed is most acceptable and appreciated and, moreover, is the greatest encouragement we have ever received from any customer to be faithful in endeavoring to make our best better.

Thank you most cordially,

All success to you,
GIBSON MANDOLIN-GUITAR CO.

Gibson Mandolin Guitar Co.,

Harrison Court, Kalamazoo, Mich.

Dear Sirs: Having received your letter, I am glad to learn that you have got the statue Pan with the "Gibson" and that you like it.

As it is about a year ago I conceived the idea of this statue, I wish to say that my enthusiasm has not diminished but rather increased since then. I have been playing different makes of Mandolins for 15 years and was really looking about to find something that would satisfy me. I found the "Gibson" and it has been a source of delight for me since.

Wishing you success, I beg to remain,

P. SNED-JANSON.

same identical conditions, pulsated at the same amplitude of vibrations, produce the same power of tone.

5. Therefore, unlike causes will produce unlike effects, and the effects must be similar to their respective causes, so that if one of two bodies be of identical pattern or model, but larger than the other, and the two bodies are pulsated at the same amplitude of vibrations, the larger body will produce greater power of tone.

6. Therefore, instruments unequal in size but of the same proportions and pulsated at the same amplitude of vibrations, the larger the instrument the greater the power of tone. The Mandola tone must, therefore, carry further than the Mandolin; the Mando-cello than the Mandola; and the Mando-bass than the Mando-cello.

7. We know by the same laws of reasoning (as well as by experience), that under the same conditions the tones from the heavier strings and lower register of any given instrument must carry further than the tones from the higher strings and upper register of the same instrument.

8. From no other facts to make logical deductions, we would be justified in stating that if increase of power of tone were desired in any instrument of the Mandolin family over that which it already possesses, said instrument if retaining the same proportions—but sufficiently enlarged—would gain the desired power.

9. The tenor Mandola laps the Mandolin compass three octaves, lacking a half step, and has a fifth lower compass than the lowest note of the Mandolin. The Mando-cello laps the tenor Mandola two octaves and a sixth, and the Mandolin two octaves and a second, and has an octave lower compass than the lowest note of the tenor Mandola. The Mando-bass laps the Mando-cello two octaves, the tenor Mandola one octave, the Mandolin a fourth, and has a sixth lower compass than the lowest note of the Mando-cello.

10. From number 9, it will be observed that middle C is within the compass of all instruments of the Mandolin family.

11. But middle C sounded on each instrument from Mandolin to and including Mando-bass, gives a marked contrast in tonal timbre (quality), so that from Mandolin down the same tone in pitch-quality is lowered.

12. This contrast of tonal timbre, where tones even of the same pitch and amplitude possess quality-difference, is where the promoters of the art of string instrument making labor to secure lines of tonal demarcation sufficiently pronounced to give the listener contrast of tone coloring throughout the entire Mandolin family or string section of the Mandolin Orchestra, so that the change from one voice to another will give adequate variety to please and yet retain a tonal affinity that secures a perfect blending in the tonal mass, not only with all the string section but with the total Mandolin Orchestra as well.

NOTE:—This voicing of an instrument can be done by graduation or proportioning the air chamber or combining the two, so that without increasing the size of an instrument the Mandolin,

for instance, can be made to sound in pitch-quality (though Mandolin pitch be retained) tenor, like the Mandola or lower, but whenever this lowering of voice is accomplished without increasing the size of the instrument, power and sometimes quality of tone are somewhat sacrificed. This is why a deep Mandolin tone so frequently asked for by the ignorant, is not the best tonal quality nor power.

13. If, to illustrate, the size of the Mandolin were proportionately increased, the voicing would be lowered to tenor or near tenor, and no satisfactory tonal contrast would exist between the Mandolin and tenor Mandola, or the tenor Mandola would have to be voiced like the Mando-cello, and the Mando-cello like the Mando-bass, and the Mando-bass would then have to be voiced so low it would have indefinite enunciation of unsatisfactory articulation, particularly in the lower register and, therefore, would be useless.

Moreover, the present agility of execution on any of the above would be sacrificed, for the larger the instrument the harder the action and the longer the reaches.

14. As there are no limits to the size of instruments that might be made, there are no limits to the power of tone possible to secure, but limits are nevertheless determined by possibility or convenience of manipulation (technic).

15. The inevitable conclusion will be drawn that if a given instrument in power of tone be ever inadequate, other instrument or instruments of the same kind should be added, or the next instrument of lower voice (which means larger instrument) substituted to give the increased carrying power.

16. The necessity, therefore, of a specially made instrument of special power, as desired by some performers, confesses to a lack of appreciation of the regular instruments of the greatest power consistent with proper voicing, or else they show a willingness to use instruments of mongrel voicing—that is, voicing that can not be placed, for it does not belong within any lines of standard ascribed or credited voice demarcation.

Moreover, if they appreciated the regular standard instrument next lower in size and voicing where accurately voiced and of greater power, no specially made instrument would be needed and would not, therefore, be asked for.

17. Another inevitable conclusion is that dance-hall, cafe, reception playing, and similar noisy places that tax to the utmost the power of instruments, are bound to force the greater employment of the larger and lower voiced instruments, and those who are closest to the actual conditions recognize the trend already set in.

Moreover, the chief instruments thus to be employed for two or three part combinations are, first the Mandola and accompaniment, second the Mando-cello and accompaniment, or combinations of the three—either or both tenor Mandola and Mando-cello used more on solo work with accompaniment. The Mandola will be the more used of the two because its happy register is

(Continued on page 42)



‘‘EVERY ONE A ‘GIBSON’-ITE’’
SUPERBA MANDOLIN ORCHESTRA

‘‘Aside from ‘Gibson’ superiority, the ‘Gibson’ forms a bond that would keep any orchestra together. The ‘Gibson’ is a creator of enthusiasm. I believe the new model ‘Gibson’ not only surpasses the gourd Mandolin, but really surpasses the old model ‘Gibson’ and that’s going some. The Harp-guitar sent me is a dream. I have played Guitars before, but this Guitar[®] has ‘em all beat to a frazzle.’’
 Wm. Edw. Foster,
 Director of the Superba Mandolin Orchestra, Teacher, Composer, Mandolin and Mando-cello Virtuoso, Mando-celloist of the famous New York ‘‘Plectrio’’ and Mando-cello Soloist at the American Guild Festival Concert at Chicago.

(Continued from page 40)

neither extreme in height or depth, and permits of double-stop work like the Mandolin.

It is, therefore, no wonder manufacturers are feeling the pull for tenor Mandolas and Mando-cellos, and publishers the pull for tenor Mandola and Mando-cello solos, Universal Notation, absolute pitch so as to be playable with accompaniment, *without transposition or learning various different clef notations.*

r8. Since every qualified arranger in repeating a passage fortissimo or grandioso, uses liberally the 8va. to indicate playing an octave higher when he knows this does not secure greater power, it is conclusively indicative he esteems contrast or quality-difference from the lower voices essential to make the melody voices more pronounced, which gives the effect of the parts being played louder. Tonal carrying power, therefore, diminishes and quality difference becomes the distinguishing characteristic as the ascendancy is made from the lowest to the highest in pitch, or from the lowest voice (part) to the highest. To copy from a former article and at the same time give an illustration, "While both quality-difference and carrying power exist with the piccolo and tuba, it's quality-difference

of tone rather than carrying power that makes the piccolo so prominently heard (distinguished) in the brass band, and it's carrying power rather than quality-difference that makes the tuba so prominently heard (distinguished) in the same band."

To be sure, the piccolo tone would carry further if it were like the tone of the tuba, but no one advocates such a change, whole or in part, for the contrast in voicing is so much to be desired.

Still, the voicing to players of the Mandolin family is the most ignored, least understood, and though discussed and emphasized it is the most seldom considered by the purchaser, though "*to gain power for any instrument at the expense of its proper pitch quality or voicing is fatal to the best effects for ensemble playing and makes a mongrel voiced instrument for the soloist.*"

In conclusion, the above enumerated propositions show conclusively that each instrument of the present Mandolin family has certain limitations of tonal carrying power, which limitations nevertheless accelerate (over any possible tonal limitlessness) an adaptability, use, efficiency, versatility and, therefore, technic and musical interpretation, q. e. d. (as was to be demonstrated).

Ornamentation

According to Their Light Was It unto Them

TWO men viewed a master painting. The one, the while was inspired to ecstatic heights; the other admired the frame.

Two men heard a master oration. The one, the while was inspired to noble achievement; the other mused on the inflection of the voice.

Two men examined a "Gibson"—the master instrument. The one, the while was astounded at the refined abounding tone; the other reflected on the finish and ornamentation.

Each man had his ideal—the one great, the other small. According to their light was it unto them. The one was so great a musician, he passed up the lesser in his transcendental appreciation and reverence for the greater; the other was so little a musician he passed up the greater for the lesser—the picture for the frame.

Even a Bad Egg Has a Good Shell

The most important part of a "Gibson" instrument is the treatment of the sounding-board (graduation) which you do not see; the least is the finish and ornamentation which you do see.

Whenever you find an instrument covered with pearl and ornamentation, spend your time in admiring the workmanship, but not the tone. An instrument can not be judged by its outward appearance.

But why not perpetuate the variegated inlaying of mother-of-pearl and fancy trappings of every nature which have for many years been so compounded and administered to a loving but suffering fraternity as to cause ulceration of the mind?

Don't Hear With Your Eyes (!) When Selecting an Instrument

Because every manufacturer knows that any foreign substance inlaid on the sounding-board retards vibration. Nevertheless in some way increased cost must be shown on the higher-priced instruments in order to secure the advanced price. The maker of the old-construction instruments, therefore, chooses "between the devil and the deep sea," which results in giving the instruments the former! How can said maker do otherwise? His sounding-boards are not graduated, but just sawed out. Glitter and "spangles," therefore, must be profusely used to raise the price and tickle the eye (the limit in pleasing the ear is reached in the lower-to-medium-priced instruments), for high-priced skilled labor employed to do scientific graduation does not figure in making the hunch-back Mandolins and sawed sounding-board Guitars.

Can an Unsatisfactory Tone Be Made Satisfactory by Decorating the Instrument with Flumadiddles?

We look forward to the day when players of the Mandolin and Guitar family of instruments will regard their instruments with the same musicianly reverence that the Violinist views his instrument today. What makes the difference in price of a \$500.00 Violin and a \$5.00 one? Is it the inlaying? Could a virtuoso of the Bendix or Kubelik type be influenced to purchase a highly ornamented Violin? In fact, what Violinist would purchase one? The fiddler might.

(Continued on page 78)

The "Gibson" Mandolin, Style "A"

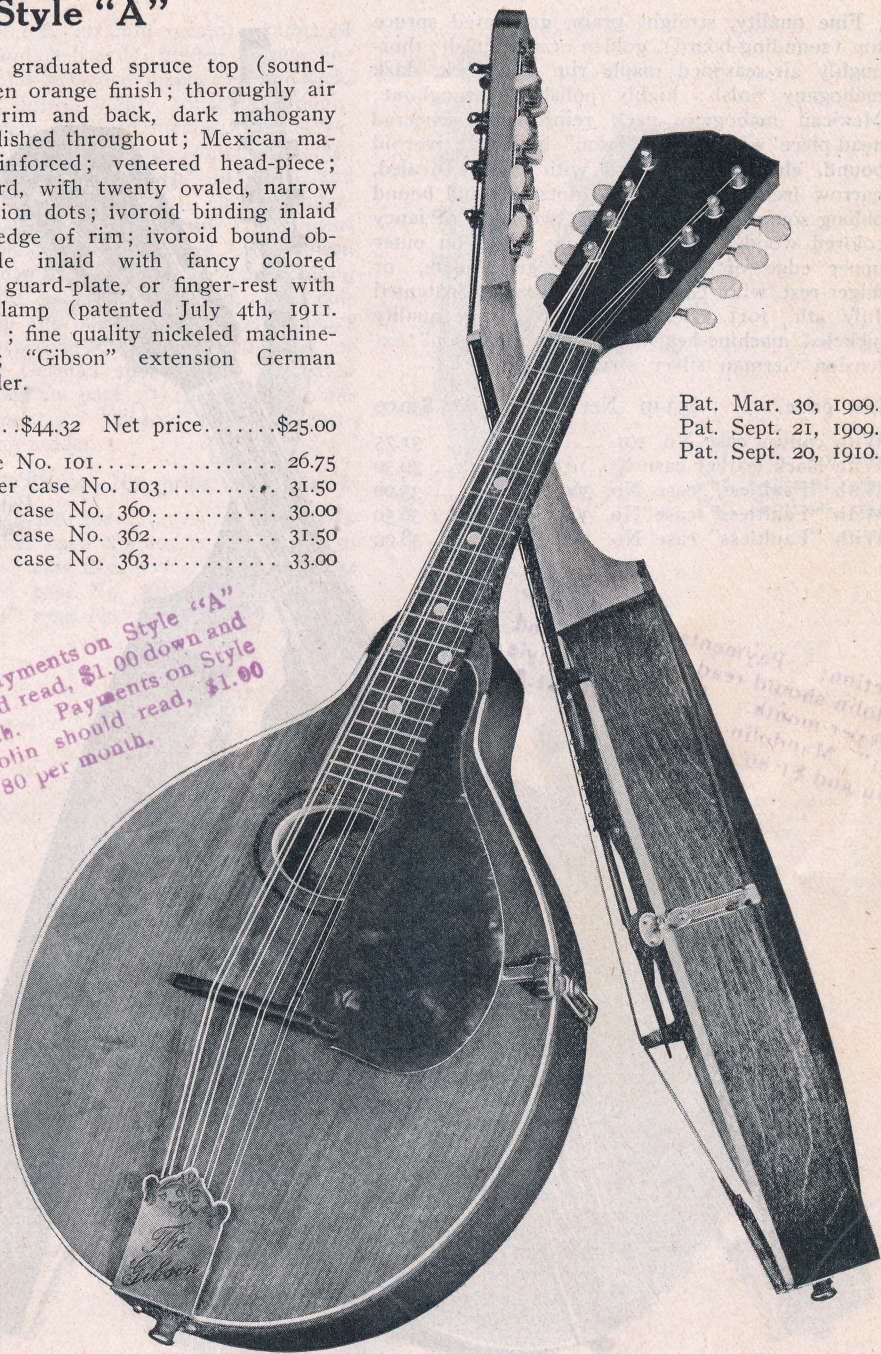
Straight grain, graduated spruce top (sound-
ing-board), golden orange finish; thoroughly air
seasoned maple rim and back, dark mahogany
finish; highly polished throughout; Mexican ma-
hogany neck reinforced; veneered head-piece;
ebony finger-board, with twenty ovaled, narrow
frets; pearl position dots; ivoroid binding inlaid
on outer upper edge of rim; ivoroid bound ob-
long sound hole inlaid with fancy colored
woods; elevated guard-plate, or finger-rest with
German silver clamp (patented July 4th, 1911.
See cut page 76); fine quality nickeled machine-
head; bone nut; "Gibson" extension German
silver string-holder.

List price.....\$44.32 Net price.....\$25.00

With canvas case No. 101..... 26.75
With black leather case No. 103..... 31.50
With "Faultless" case No. 360..... 30.00
With "Faultless" case No. 362..... 31.50
With "Faultless" case No. 363..... 33.00

Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Correction; Payments on Style "A"
Mandolin should read, \$1.00 down and
\$1.80 per month. Payments on Style
"A-1" Mandolin should read, \$1.00
down and \$1.80 per month.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$1.80 per month. (Only six cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "A-1"

Fine quality, straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece with "The Gibson" in pearl; ivoroid bound, ebony finger-board with twenty ovaled, narrow frets; pearl position dots; ivoroid bound oblong sound-hole, inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated guard-plate, or finger-rest with German silver clamp (patented July 4th, 1911. See cut page 76); fine quality nicked machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$53.19 Net price.....\$30.00

With canvas case No. 101..... 31.75
 With black leather case No. 103..... 36.50
 With "Faultless" case No. 360..... 35.00
 With "Faultless" case No. 362..... 36.50
 With "Faultless" case No. 363..... 38.00

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.

Correction; Payments on Style "A"
 Mandolin should read, \$1.00 down and
 \$1.50 per month. Payments on Style
 "A-1" Mandolin should read, \$1.00
 down and \$1.80 per month.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$1.50 per month. (Only five cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

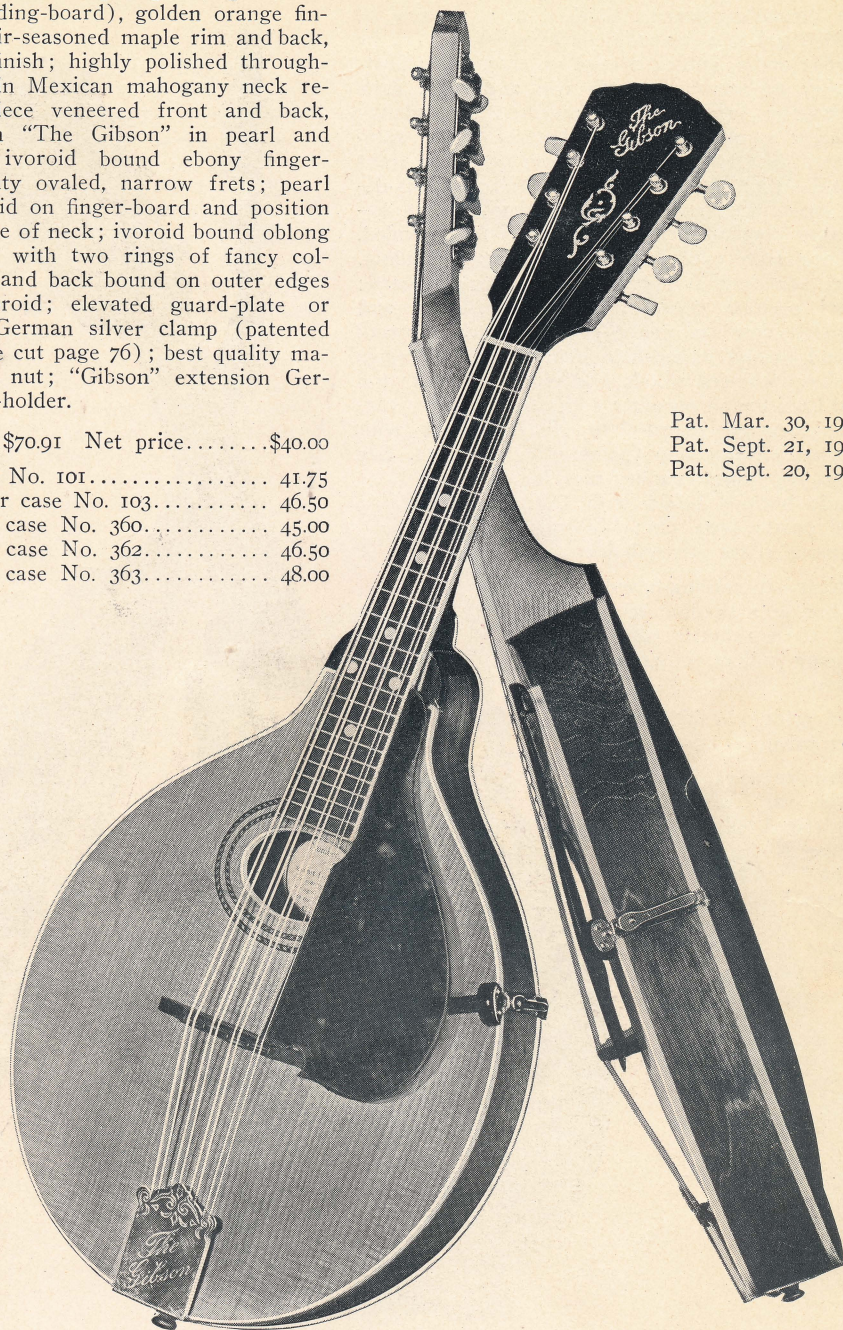
The "Gibson" Mandolin, Style "A-3"

Carefully selected, straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and pearl ornament; ivoroid bound ebony finger-board, with twenty oveled, narrow frets; pearl position dots inlaid on finger-board and position dots on upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut page 76); best quality machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$70.91 Net price.....\$40.00

With canvas case No. 101..... 41.75
 With black leather case No. 103..... 46.50
 With "Faultless" case No. 360..... 45.00
 With "Faultless" case No. 362..... 46.50
 With "Faultless" case No. 363..... 48.00

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.40 per month. (*Only eight cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "A-4"

Select straight grain, carefully graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound ebony artist extension finger-board, with twenty-four ovaled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 76); finest quality nicked machine-head; buttons inlaid with German silver and pearl; bone nut; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price\$88.65
Net price\$50.00

With canvas case
No. 101 51.75
With black leather
case No. 103. 56.50
With "Faultless"
case No. 360. 55.00
With "Faultless"
case No. 362. 56.50
With "Faultless"
case No. 363. 58.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (*Only nine cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "F-2"

Artist's Model

Best quality, carefully graduated select spruce top (sounding-board), of regular straight, narrow grain, finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); finest selected, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl; ivoroid bound ebony artist extension finger-board with twenty-four ovaled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper side of neck; bone nut; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; ivoroid binding on outer, upper edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 76); finest quality nickeled machine-head; buttons inlaid with German silver and pearl; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price \$132.98
Net price 75.00

With canvas case
No. 105 76.75
With black leather
case No. 107... 82.00
With "Faultless"
case No. 368... 80.00
With "Faultless"
case No. 370... 81.50
With "Faultless"
case No. 371... 83.00



Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$3.00 down and \$3.00 per month. (Only ten cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandolin, Style "F-4"

Artist's Model

Finest quality, specially selected, scientifically graduated spruce top (sounding-board), of regular narrow, straight grain, finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); finest selected, thoroughly air seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with variegated mother-of-pearl; ivoroid bound, ebony artist extension finger-board with twenty-four ovaled narrow frets, extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound with ivoroid on outer edge

(Description continued on next page.)



of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut page 76); finest quality machine-head, buttons inlaid with German silver and pearl; mother-of-pearl nut; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price.....\$177.30 Net price.....\$100.00

With canvas case No. 105..... 101.75

With black leather case No. 107..... 107.00

With "Faultless" case No. 368..... 105.00

With "Faultless" case No. 370..... 106.50

With "Faultless" case No. 371..... 108.00

Pat. Mar. 30, 1909.

Pat. Sept. 21, 1909.

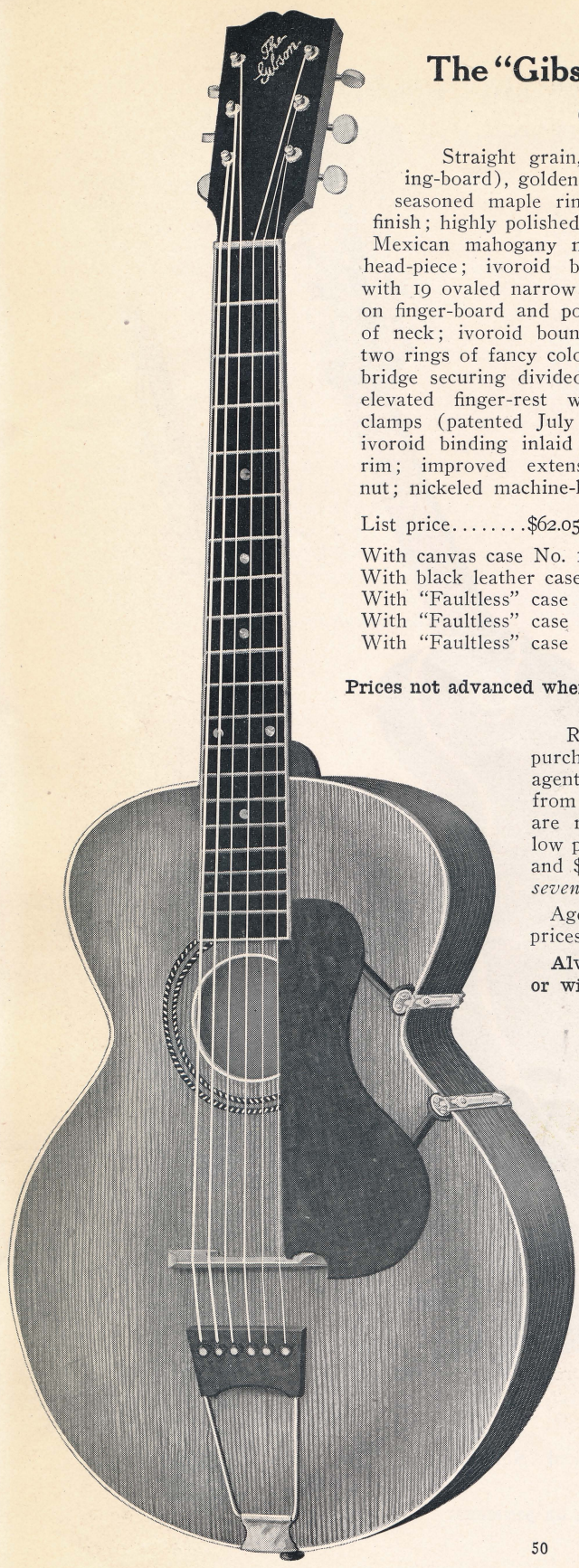
Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (*Only ten cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments



The "Gibson" Guitar, Style "L-1"

Concert Size

Straight grain, graduated spruce top (sound-ing-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; veneered head-piece; ivoroid bound ebony finger-board with 19 ovaled narrow frets; pearl position dots on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with two rings of fancy colored woods; perpendicular bridge securing divided vertical string pressure; elevated finger-rest with two German silver clamps (patented July 4, 1911. See page 76); ivoroid binding inlaid on outer upper edge of rim; improved extension string-holder; bone nut; nicked machine-head.

List price.....\$62.05 Net price.....\$35.00

With canvas case No. 135..... 37.00

With black leather case No. 137..... 44.75

With "Faultless" case No. 408..... 44.50

With "Faultless" case No. 410..... 46.00

With "Faultless" case No. 411..... 48.50

Prices not advanced when purchasing on payments

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$2.00 per month. (*Only seven cents a day.*)

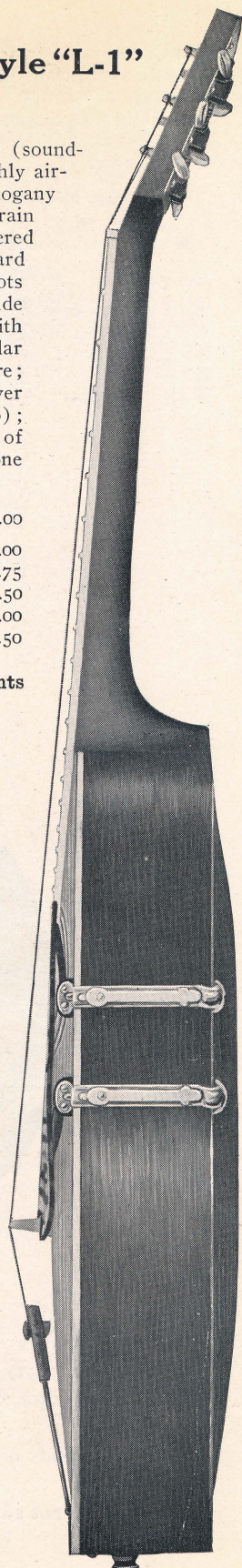
Agents must maintain prices marked "Net."

Always state whether gut or wire strings are wanted.

Pat. Mar. 30, 1909.

Pat. Jul. 19, 1910.

Pat. Jul. 4, 1911.



The "Gibson" Guitar, Style "L-3"

Concert Size

Carefully selected straight grain, graduated spruce top (sounding-board) finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; veneered head piece, inlaid with pearl ornament; ivoroid bound ebony finger-board with nineteen oveled, narrow frets; pearl position dots on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with three rings of fancy colored woods; perpendicular bridge securing divided vertical string pressure; elevated finger-rest with two German silver clamps (patented July 4, 1911. See page 76); top and back bound with ivoroid inlaid on outer edge of rim; improved extension string-holder; bone nut; best quality nickeled machine-head.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price.....	\$88.65	Net price.....	\$50.00
With canvas case No. 135.....			52.00
With black leather case No. 137.....			59.75
With "Faultless" case No. 408.....			59.50
With "Faultless" case No. 410.....			61.00
With "Faultless" case No. 411.....			63.50

Prices not advanced when purchasing on payments.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (Only nine cents a day.)

Agents must maintain prices marked "Net."

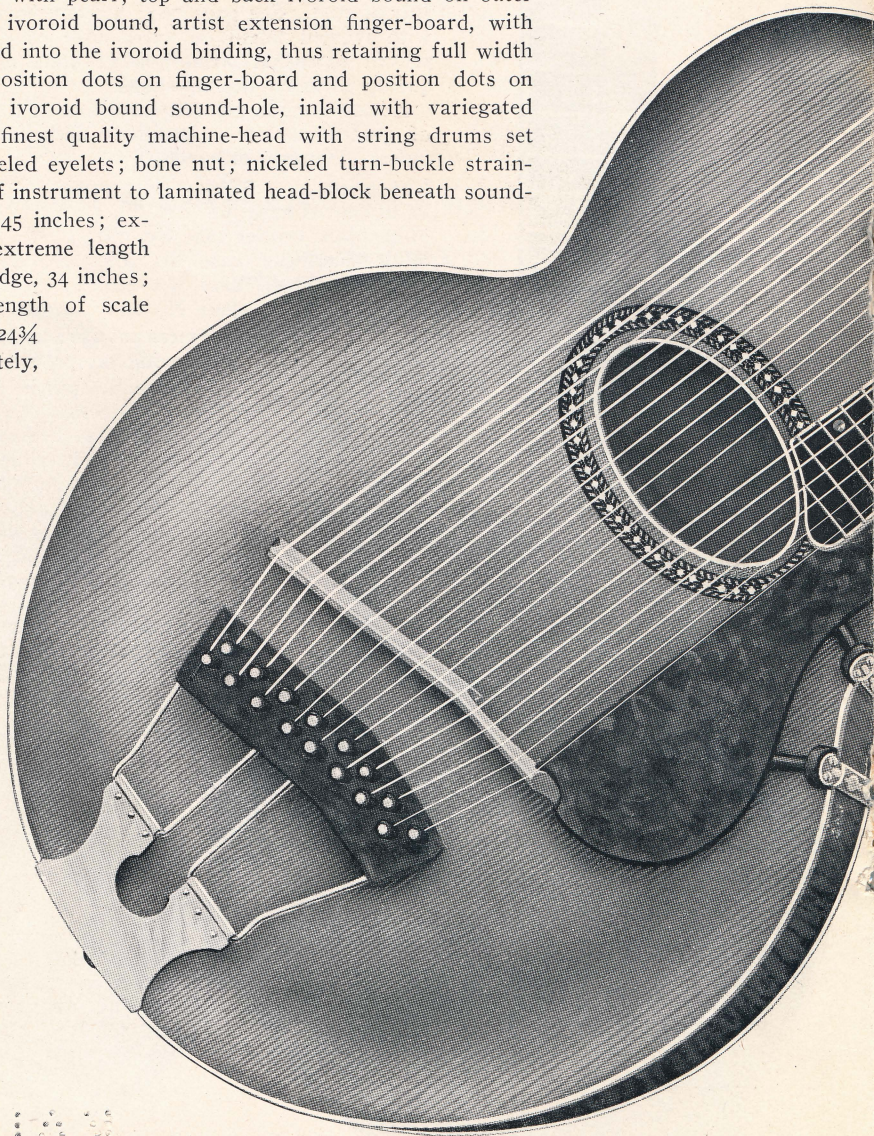
Always state whether gut or wire strings are wanted.

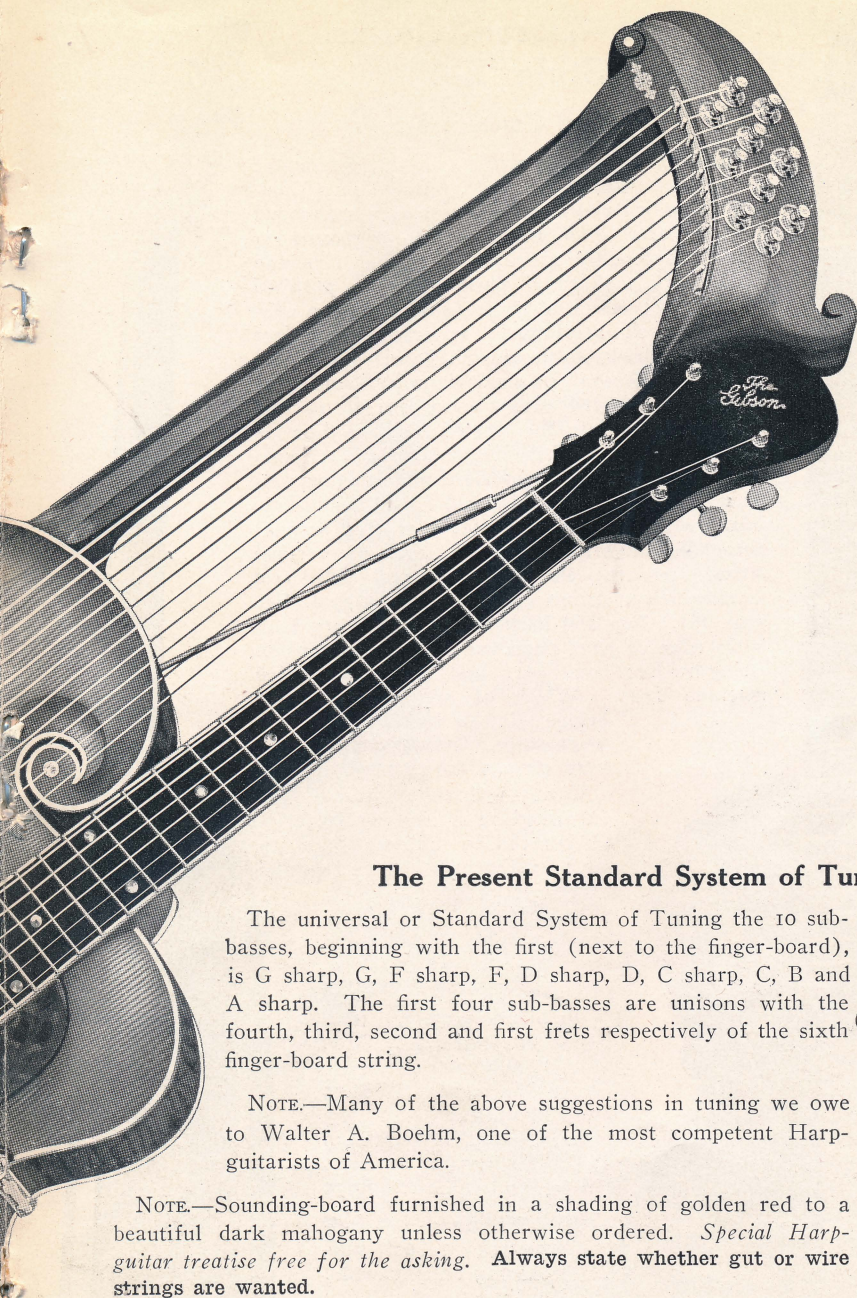
Pat. Mar. 30, 1909.
Pat. Jul. 19, 1910.
Pat. Jul. 4, 1911.

The "Gibson" Harp-guitar, Style "U"

Description

Finest quality, scientifically graduated, select spruce top (sounding-board), of regular straight grain, finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); finest selected straight grain Mexican mahogany neck reinforced; finest selected thoroughly air-seasoned, thin, maple rim (reinforced at regular intervals by perpendicular bars), graduated back; dark mahogany finish, highly polished; ornamented head-piece, veneered top and back; tilted neck with upper portion of finger-board resting on sounding-board; laminated extended head-piece with nickeled bearing for sub-basses supported by octagonal arm extending beneath the sounding-board to the rim at end of body. Upright, narrow, hard maple bridge, either leg of which rests on the sounding-board over individual, graduated tone-bars, running longitudinally almost from rim to rim, one either side of the sound-hole, slightly convergent to the grain fiber of the sounding-board which is pulsated freely by vertical pressure of the strings at the bridge instead of a leverage pressure as on other Guitars on which the bridge is glued; elevated finger-rest with two German silver clamps (patented July 4, 1911. See page 76); stationary tortoise-celluloid elevated string attachment with ebony pegs inlaid with pearl; top and back ivoroid bound on outer edge of rim; convex ebony ivoroid bound, artist extension finger-board, with nineteen ovaled frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots on finger-board and position dots on upper side of neck; oblong ivoroid bound sound-hole, inlaid with variegated woods of beautiful design; finest quality machine-head with string drums set perpendicularly through nickeled eyelets; bone nut; nickeled turn-buckle straining rod running from head of instrument to laminated head-block beneath sounding-board. Extreme length, 45 inches; extreme width, $18\frac{3}{4}$ inches; extreme length of sub-basses from nut to bridge, 34 inches; extreme depth, 6 inches; length of scale from nut to bridge, $24\frac{3}{4}$ inches; weight approximately, 12 pounds.





Pat. Mar. 30, 1909.
Pat. Jul. 19, 1910.
Pat. Jul. 4, 1911.

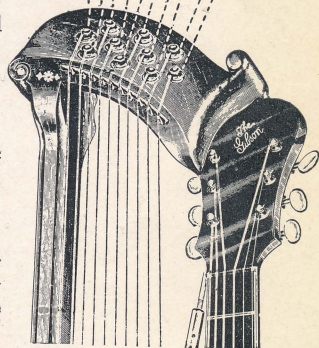
The Present Standard System of Tuning

The universal or Standard System of Tuning the 10 sub-basses, beginning with the first (next to the finger-board), is G sharp, G, F sharp, F, D sharp, D, C sharp, C, B and A sharp. The first four sub-basses are unisons with the fourth, third, second and first frets respectively of the sixth finger-board string.

NOTE.—Many of the above suggestions in tuning we owe to Walter A. Boehm, one of the most competent Harp-guitarists of America.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered. *Special Harp-guitar treatise free for the asking. Always state whether gut or wire strings are wanted.*

A[#]BCC[#]DD[#]FF[#]GG[#]



List price.....	\$248.21	Net price.....	\$140.00
With black leather case No. 157.....			156.50
With "Faultless" case No. 432.....			154.75
With "Faultless" case No. 434.....			157.00
With "Faultless" case No. 435.....			161.50

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$10.00 down and \$5.00 per month. (*Only sixteen and two-thirds cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Guitar, Style "L-4"

Grand Concert Size

Carefully selected, straight grain, graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); select, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain Mexican mahogany neck reinforced; veneered head-piece front and back, front ivoroid bound and inlaid with "The Gibson" in pearl; ivoroid bound solid ebony finger-board with twenty ovaled, narrow frets extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with three rings of fancy colored woods; perpendicular bridge securing divided vertical string pressure; elevated finger-rest with two German silver clamps (patented July 4, 1911. See page 76). Top and back bound with ivoroid on outer edge of rim; improved "Gibson" extension string-holder; bone nut; best quality nicked machine head. Width of sounding-board at

bridge, sixteen inches. (**Always state whether gut or wire strings are wanted.**)

NOTE. — Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price\$124.10

Net price 70.00

With canvas case

No. 139 74.50

With black leather

case No. 140 80.00

With "Faultless"

case No. 416..... 81.25

With "Faultless"

case No. 418..... 82.50

With "Faultless"

case No. 419..... 85.75

Prices not advanced when purchasing on payments.

Responsible parties may purchase from "Gibson" agents or direct from us from territory in which we are not represented, at as low payments as \$3.00 down and \$3.00 per month. (*Only ten cents a day.*)

Agents must maintain prices marked "Net."

Pat. Mar. 30, 1909.
Pat. Jul. 19, 1910.
Pat. Jul. 4, 1911.

Special Grand Concert Guitar, Style "O"

Artist's Model

Carefully selected straight grain, graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); select, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; select straight grain Mexican mahogany neck reinforced; ivoroid bound veneered head-piece, handsomely inlaid with pearl ornament; ivoroid bound ebony extension finger-board with twenty-two ovaled, narrow frets, extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and position dots on upper side of neck; ivoroid bound sound-hole inlaid with three rings of fancy colored woods, perpendicular bridge securing divided vertical string pressure; elevated finger-rest with German silver clamp. (Pat. July 4, 1911. See page 76). Top and back bound with ivoroid on outer edge of rim; improved extension string-holder; bone nut; best quality nicked machine-head. Body joins neck at 15th fret instead of 12th fret making the highest positions easily accessible. Width of sounding-board at bridge, sixteen inches.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price	.....\$150.72
Net price	..... 85.00
With canvas case	
No. 141	..... 89.50
With black leather	
case No. 143	.... 95.00
With "Faultless"	
case No. 424	.... 96.25
With "Faultless"	
case No. 426	.... 97.50
With "Faultless"	
case No. 427	.... 100.75

Prices not advanced when purchasing on payments.

Responsible parties may purchase from "Gibson", agents, or direct from us from territory in which we are not represented, at as low payments as \$3.00 down and \$3.00 per month. (Only ten cents a day.)

Always state whether gut or wire strings are wanted.

Agents must maintain prices marked "Net."

Pat. Mar. 30, 1909.
Pat. July 19, 1910.
Pat. July 4, 1911.

The "Gibson" Mandola, Style "H-1"

Straight grain, graduated spruce top (sounding-board), golden orange finish; thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece, with "The Gibson" in pearl; ivoroid bound ebony extension finger-board with twenty-one ovaled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 76); fine quality nicked machine-head; bone nut; "Gibson" extension German silver string-holder.

List price.....\$62.05 Net price.....\$35.00

With canvas case No. 113..... 37.00

With black leather case No. 115..... 42.50

With "Faultless" case No. 376..... 40.50

With "Faultless" case No. 378..... 42.00

With "Faultless" case No. 379..... 43.50

Pat. Mar. 30, 1909.

Pat. Sept. 21, 1909.

Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$2.00 per month. (*Only seven cents a day.*)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandola, Style "H-2"

Select, straight grain, carefully graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonyized); thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound ebony extension finger-board with twenty-one ovaled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 76); finest quality nicked machine-head, buttons inlaid with German silver and pearl; bone nut; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price\$88.65
Net price 50.00

With canvas case

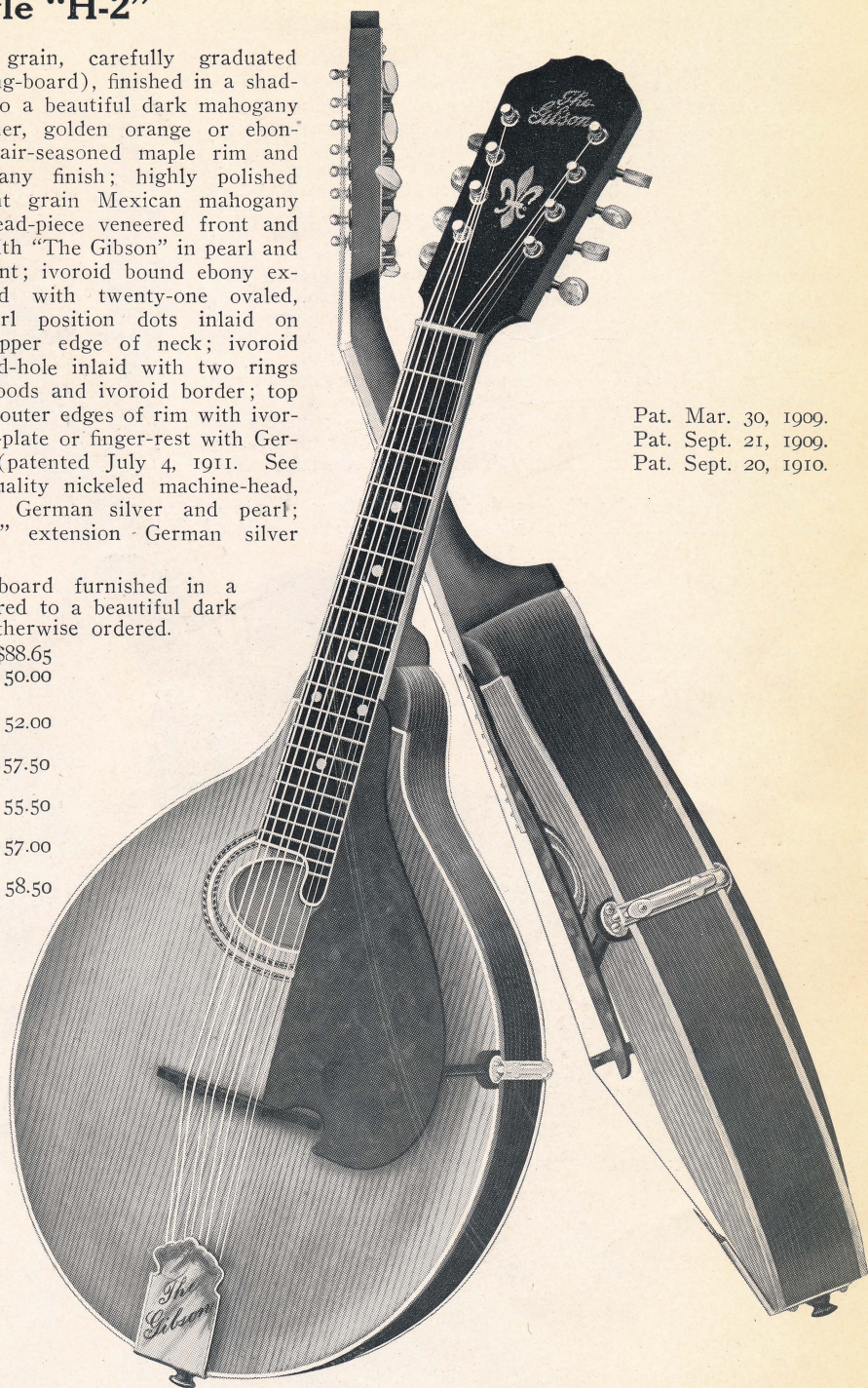
No. 113 52.00

With black leather
case No. 115.... 57.50

With "Faultless"
case No. 376.... 55.50

With "Faultless"
case No. 378.... 57.00

With "Faultless"
case No. 379.... 58.50



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (Only nine cents a day.) Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mandola, Style "H-4"

Artist's Model

Finest quality, specially selected, scientifically graduated spruce top (sounding-board), of regular narrow, straight grain, finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); finest selected, thoroughly air-seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front ivoroid bound and beautifully inlaid with variegated mother-of-pearl; ivoroid bound ebony artist extension finger-board with twenty-four ovaled narrow frets, extended into the ivoroid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound with ivoroid on outer edge of rim; elevated guard-plate on finger-rest with German silver clamp (patented July 4, 1911. See cut page 76); finest quality machine-head, buttons inlaid with German silver and pearl; mother-of-pearl nut; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price\$203.90

Net price 115.00

With black leather case

No. 118 122.50

With "Faultless" case No. 384 120.50

With "Faultless" case No. 386 122.00

With "Faultless" case No. 387 123.50

Pat. Mar. 30, 1909.

Pat. Sept. 21, 1909.

Pat. Sept. 20, 1910.



Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (*Only ten cents a day.*) Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments

The "Gibson" Mando-cello, Style "K-1"

Straight grain, graduated spruce top (sounding-board), golden orange finish, thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany neck reinforced; veneered head-piece, with "The Gibson" in pearl; ivoroid bound ebony extension finger-board with twenty-four ovaled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 76); fine quality nickeled machine-head; bone nut; "Gibson" extension German silver string-holder.

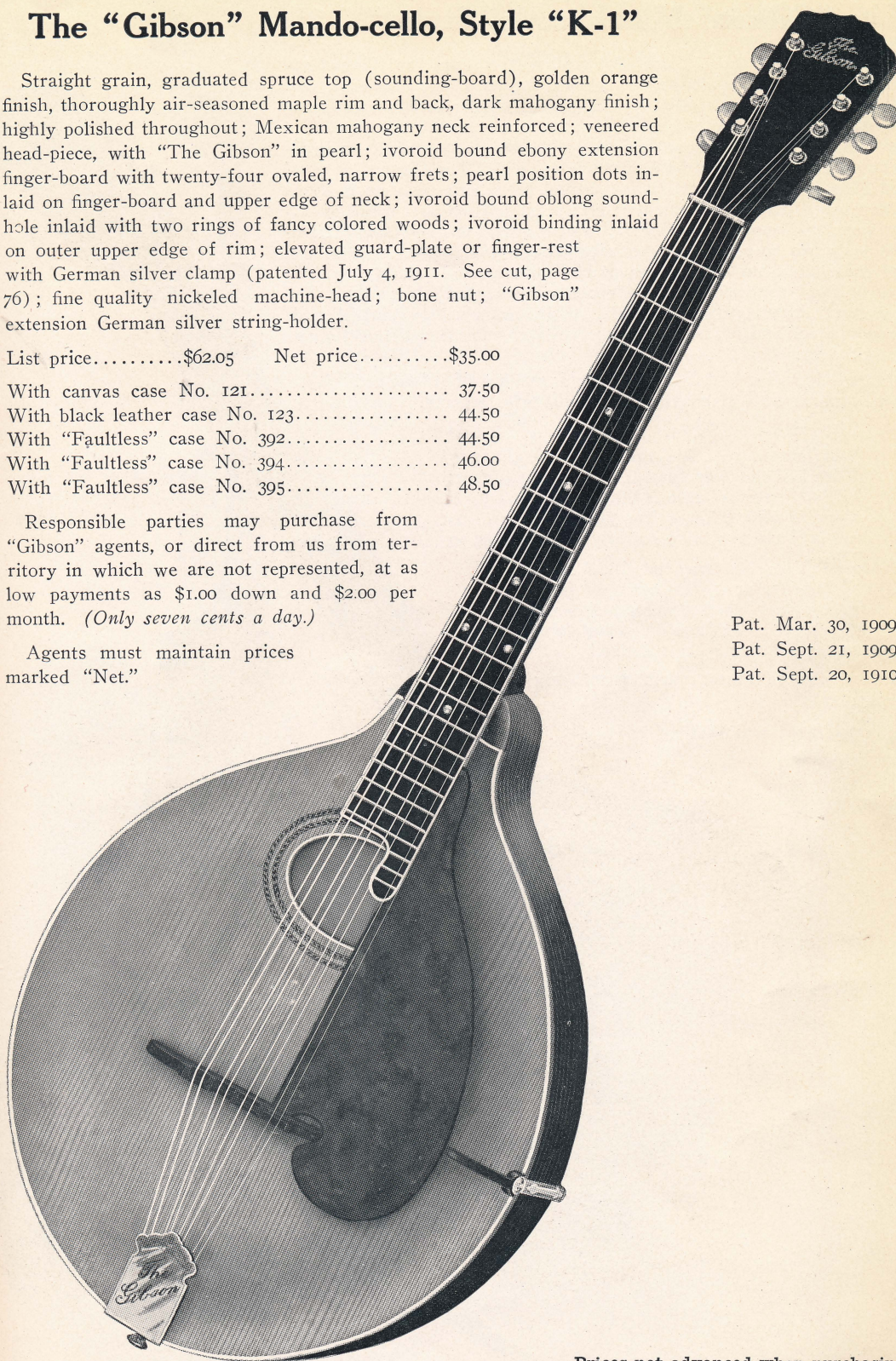
List price.....\$62.05 Net price.....\$35.00

With canvas case No. 121..... 37.50
 With black leather case No. 123..... 44.50
 With "Faultless" case No. 392..... 44.50
 With "Faultless" case No. 394..... 46.00
 With "Faultless" case No. 395..... 48.50

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$1.00 down and \$2.00 per month. (*Only seven cents a day.*)

Agents must maintain prices marked "Net."

Pat. Mar. 30, 1909.
 Pat. Sept. 21, 1909.
 Pat. Sept. 20, 1910.



Prices not advanced when purchasing
 on payments

The "Gibson" Mando-cello, Style "K-2"

Select, straight grain, carefully graduated spruce top (sounding-board), finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); thoroughly air-seasoned maple rim and back; dark mahogany finish; highly polished throughout; straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front inlaid with "The Gibson" in pearl and Fleur-de-lis ornament; ivoroid bound ebony extension finger-board with twenty-four oveled, narrow frets; pearl position dots inlaid on finger-board and upper edge of neck; ivoroid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivoroid border; top and back bound on outer edges of rim with ivoroid; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See page 76); finest quality nickeled machine-head, buttons inlaid with German silver and pearl; bone nut; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price.....\$88.65 Net price.....\$50.00

With canvas case No. 121..... 52.50

With black leather case No. 123..... 59.50

With "Faultless" case No. 392..... 59.50

With "Faultless" case No. 394..... 61.00

With "Faultless" case No. 395..... 63.50

Pat. Mar. 30, 1909.

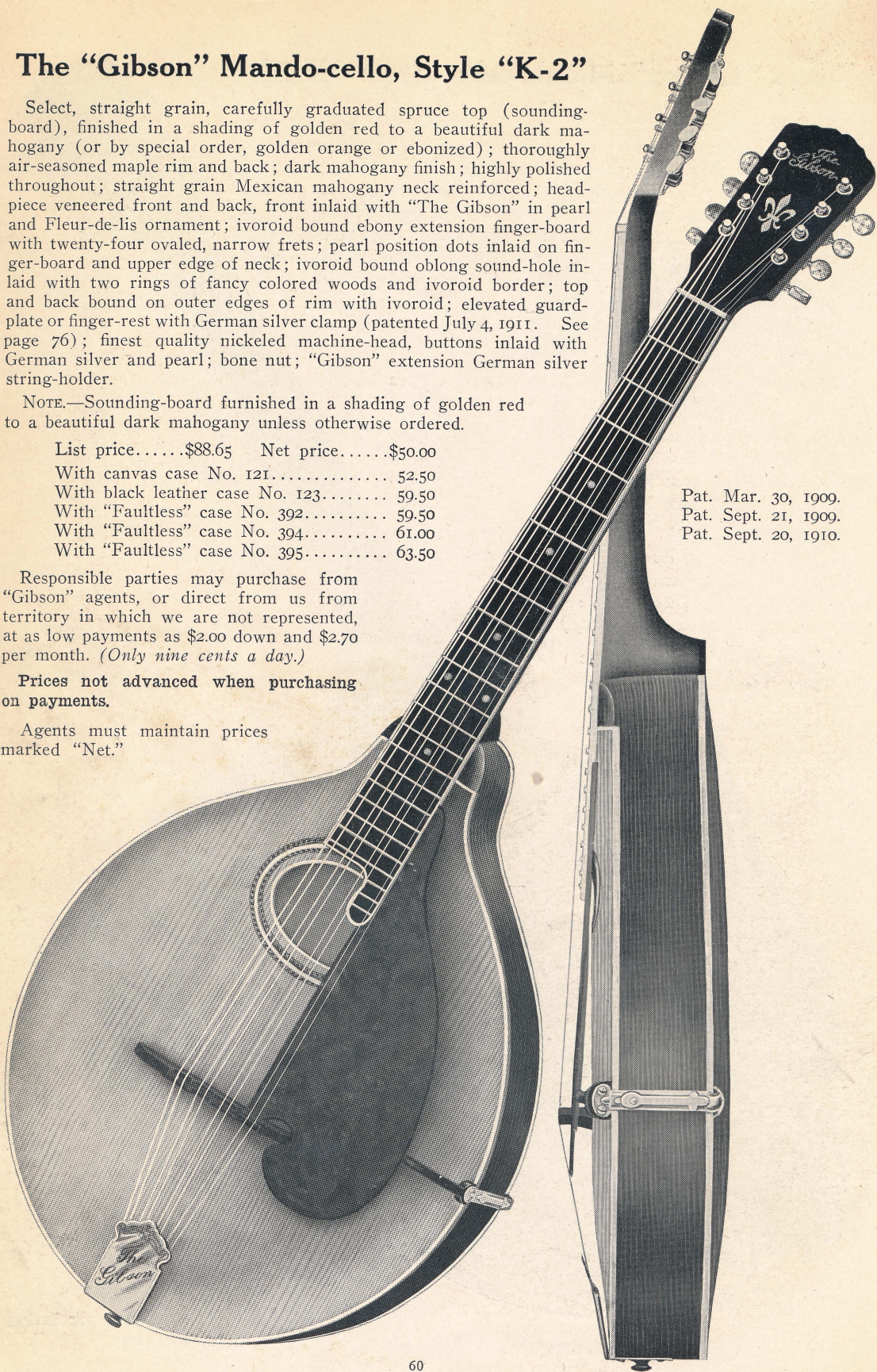
Pat. Sept. 21, 1909.

Pat. Sept. 20, 1910.

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. (*Only nine cents a day.*)

Prices not advanced when purchasing on payments.

Agents must maintain prices marked "Net."



The "Gibson" Mando-cello, Style "K-4"

Artist's Model

Finest quality, specially selected, scientifically graduated spruce top (sounding-board), of regular narrow, straight grain, finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized); finest selected, thoroughly air-seasoned, beautifully figured flamed maple rim and back, finished in Violin shading of red to brown; highly polished throughout; finest selected straight grain Mexican mahogany neck reinforced; head-piece veneered front and back, front ivory-oid bound and beautifully inlaid with variegated mother-of-pearl; ivory-oid bound ebony artist extension finger-board with twenty-four ovaled narrow frets, extended into the ivory-oid binding, thus retaining full width of the finger-board; pearl position dots inlaid on finger-board and upper edge of neck; ivory-oid bound oblong sound-hole inlaid with two rings of fancy colored woods and ivory-oid border; top and back bound with ivory-oid on outer edge of rim; elevated guard-plate or finger-rest with German silver clamp (patented July 4, 1911. See cut, page 76); finest quality machine-head, buttons inlaid with German silver and pearl; mother-of-pearl nut; "Gibson" extension German silver string-holder.

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

List price\$221.63
Net price 125.00

With black leather
case No. 125..... 134.50
With "Faultless"
case No. 400..... 134.50
With "Faultless"
case No. 402..... 136.00
With "Faultless"
case No. 403..... 138.50

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (Only ten cents a day.)

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments.

Pat. Mar. 30, 1909.
Pat. Sept. 21, 1909.
Pat. Sept. 20, 1910.

The "Gibson" Mando-bass, Style "J"

STRAIGHT grain, graduated spruce top (sounding-board) finished in a shading of golden red to a beautiful dark mahogany (or by special order, golden orange or ebonized);



thoroughly air-seasoned maple rim and back, dark mahogany finish; highly polished throughout; Mexican mahogany, reinforced, non-warpable neck; veneered head-piece with "The Gibson" in pearl; solid ebony finger-board with seventeen ovaled, narrow frets; pearl position dots; round sound-hole; ivoroid bound, inlaid with two rings of fancy colored woods; ivoroid binding inlaid on outer upper edge of rim; elevated nicked arm-rest; good quality machine-head; ebony nut; "Gibson" extension string-holder; maple bridge with adjustable ebony string saddles; vermilion end pin; steel rod, adjustable extension floor rest adaptable to either standing or sitting position.

Weight, sixteen pounds.

Weight, boxed for shipping, eighty-five pounds.

List price.....\$159.57 Net price.....\$90.00

With water-proof bag..... 95.85

(No other case furnished as canvas is not sufficiently strong and leather is too heavy.)

Pat. July 19, 1910

Pat. Sept. 21, 1909

Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$5.00 down and \$3.00 per month. (*Only ten cents a day.*)

NOTE.—Sounding-board furnished in a shading of golden red to a beautiful dark mahogany unless otherwise ordered.

Agents must maintain prices marked "Net."

Prices not advanced when purchasing on payments.

The "Gibson" Mando-bass

The Instrument That Is Somewhat

The Pith and Marrow of the Argument

SMALL, yet the colossus of tonal power of any of the Mandolin or Guitar family. Compact, yet securing the gigantic compass of six octaves to the Mandolin family alone. Simple of execution, yet making possible an immensity of contrasting effects and versatility of tone coloring through widely diffused voicings that invest the Mandolin Orchestra with breadth of scope, depth of extent of classic undertaking and profoundness of possibilities heretofore impossible.

The String Quintet is completed, and that by a portable instrument, smaller, lighter, and more easily carried than the double bass of the Violin family.

The Mando-bass may be used in combination with four or more instruments.

Left-hand technic is like playing the lowest four strings of the six string Guitar, namely—G, D, A, E—one finger governing a fret, four fingers governing a position, the same as the Guitar.

Universal Notation, or the reading of the treble clef, is employed so that no extra study of clef or finger-board is necessary for the Mando-bassist if formerly a Guitarist, and no extra study of clef or right-hand technic if formerly a player of any of the Mandolin family. As the strings of the Mando-bass are inverted in order of name to those of the Mandolin family, but still retain the same letters (in name), any player, then, of the Mandolin or Guitar family can quickly adapt himself to the Mando-bass.

Long tones are best sustained by a slow tremolo.

Both velocity and power are immediately at command of the pick or fingers.

As the scale is shorter than the double bass scale of the Violin family, agility and efficiency are easily secured.

Where, for commercial reasons, small stringed instrumentation only is possible, the biggest toned instruments make up in power that which is lacked in numbers.



D. E. HARTNETT,
Teacher and Inventor, New York City.

"Would any Violin orchestra dare appear and render a program before the public without one or more double-basses?"

"Could the individual members of such a freak organization possibly do their best work without the inspiring, exhilarating effects of the full instrumentation?"

"Then no Mandolin orchestra leader shall impair the efficiency of his organization and court oblivion by appearing without a Mando-bass, the new heart-throbbing member of the Mandolin orchestra."

"All who have played or heard the wonderful effectiveness of the Mando-bass enthusiastically welcome its advent and have only words of praise for the enterprise and progressiveness of the concern placing it in our midst."

"In the September issue of the 'Cadenza,' Walter Boehm expresses the situation forcefully and truthfully:—'Therefore it was necessary to establish and engage this new member of the modernly formed Mandolin orchestra, the Mando-bass, to leave the bass work unimpaired and not deficient, while the Mando-cello goes off duty from the bass section to perform its higher function in the realms of ecstatic tone-ravishing melodic figures.'"

"The instrument possesses a splendid tone. I find the action surprisingly easy, and I must congratulate you upon the clever manner in which all the mechanical details have been executed."

Some Miscreate Their Own Evils by Paining Themselves with Expensive Economy to Please Nobody, Not Even Themselves

"Begirt with much expense, how can I afford a Mando-bass that is hardly in one sense a solo instrument, yet so indispensable to ensemble playing?"

Good teacher, how can you not afford it? That is the pertinent. When by having you can give, and thus make the need felt which you can supply—when you can create the taste by which you, your services are enjoyed—when you can provoke the wants to which you can minister, and that for greater compensation because of greater rendered service, and in it all do a work that unfolds you, your musical self,—Shades of the immortal God of Music, Teacher, how long will you be False Economy's foot-licker? Think you, you will be valued above that which makes you valuable? Is thy greatness real or a feigned pretension? If the latter, you can not act, for Pretension must sit still—he never acts. But if the former, thy real greatness makes you act, for Greatness always embraces Truth, which alone makes rich and greater.

Can a teacher, whose divine commission is to instruct and lead, fail to acquire the tools that equip him for service, no matter how financially poor, when he can secure the foundation instrument to his Mandolin Orchestra for \$5.00 down and \$3.00 a month? Fie! Good teacher, those terms of only ten cents a day would cure deafness and make any teacher who can breathe thoughtful breath feel a fever of passion to play even tricks of desperation to gain greater influence and a larger musical destiny.

Ten cents a day for the instrument that is so **SOMEWHAT** that **ALL PRAISE FALLS BEHIND IT.**

Send for free Treatise on The "Gibson" Mando-bass.

WILLIAM EDWARD FOSTER, VIRTUOSO,
Brooklyn, N. Y.

"The Mando-bass you sent me is O. K. I was agreeably surprised by the many improvements, still having in mind the instrument I saw at Philadelphia. No more piano accompaniment as long as I can get a Mando-bassist. I advocate Boehm's idea of 1-2-3-4 fingering, which is just like the Guitar (though the Mando-bass is not a Guitar)."

WILL D. MOYER,
Soloist, Arranger, Teacher, and Conductor,
Harrisburg, Pa.

"The instrument has been used at the last two rehearsals of my Mandolin Orchestra and has proven conclusively that it is there as 'boss' of the bass section. The higher registers have been sufficiently well taken care of heretofore by the Mandolins, and although the Mandolas and Mando-cellos add color and warmth to the Mandolins, there has been something lacking and that one of the most essential—depth."

"After all, a perfect bass is the true foundation for the harmonist to build upon. It is here in the Mando-bass. That 'A' string vibrates with strength of tone that can be actually felt, so mighty is it in its action. I have been playing it part of the time with pick and then with the bare fingers and thumb and hardly know which to adopt, but think best to cultivate both methods."

When Gray Hairs Applaud, Progress May Well Ask: What Have I Done Amiss?

A LITTLE HARP-GUITAR TALK

Their Common Denominator Is Arrested Development Which Is Always at Peace With Inadequacy

A DEAR old grandma still uses candles for: "Candles have no chimneys to clean nor break, and require no filling—no oil."

A quaint old Massachusetts town still uses ox team on public works for: "Oxen are safe, strong, and will stand untied without watching."

A "past master" of the Guitar with habits of technic established still uses the little six-string old-construction instrument, for: "It is light, sweet-toned, sensitive, and requires no readjustment of technic to manipulate."

All these dally with time, with progress, with themselves. Reader, do you? Truly *when gray hairs applaud, progress may well ask, what have I done amiss?*

By the Consent of All, He Was Fit to Discriminate if He Had Not Discriminated

The mighty Bach and his contemporaries could not be persuaded to leave the harpsichord with its inferior capacity and power of expression for the piano, yet where is the harpsichord today? Death alone saved Bach from the ridicule of the then rising generation, for time and the piano proved Bach's satisfaction and joys were but cheats that held him within narrow limits and belittled his gratifications by hedging his musical aspiration and inspiration with an instrument of but dwarfed compensation. *Then it was harpsichord versus piano; now it is Guitar versus Harp-guitar.* Bach's antiquated instrument is today but a museum curiosity and would remain such even if the mighty Bach himself were here to play it.

Contentment Is Not the Counterpart, but the Counterfeit of Progress

Listen, oh Teacher or Guitarist. *To remain the same while years and instruments advance is not becoming.* It does not even excuse a Bach; it is but acting the part of still water growing

stagnant. To defend such by excuses is only to tell why you allow or prefer (?) the green scum of a delusive satisfaction to cover and stupefy thee rather than to reanimate thyself and remove it, while all bulks a suspicion that thy contentment (?) is forced because of thy anemic ambition. If such be not the case, then act not the part lest at the zenith of thy rising, thy great days become thy worst days in that thou, outshined, though yet living, will follow unattended at the funerals of thine own reputation.

The Science of the "Gibson" Construction Comes with Fan in Hand to Separate the Wheat from the Chaff

The thinner the sounding-board and proportionately light the body of the instrument, the more easily vibrated, but the less in tone when vibrated. Then the contrary must likewise be true. The thicker the sounding-board and proportionately heavy the body, the more difficultly vibrated, but the greater in tone when vibrated. The light, thin, sensitive construction of the former is, therefore, the cause of its light, thin, sensitive tone, for "Every effect has a cause that is similar." Then to produce body of tone, or tonal density (the only kind of tone that carries, retains its purity and never sounds strained) there must be body of sounding-board or sounding-board density and other parts proportioned accordingly.

"But other manufacturers have recognized this need. Why have they so singularly failed?"

Because the heavier construction could not be vibrated with the leverage or twist string-pressure as is the case with the old glued or stationary bridge. Place the end of a pencil between two strings of the Guitar and press down the opposite end of the pencil and you have an example of leverage pressure—the pressure down is almost counterbalanced by the pressure up, for one string is lifted quite as much as the other is pressed downward; but change the instrument construction, tilt the neck like the Violin so that a high bridge and a vertical and increased string-



"Harp-guitar is a dandy. Wish I had three of them."
GEO. L. COBBAN, Teacher.

"The Harp-guitar is a magnificent instrument and nothing like it has ever been seen here. As a player he has already, with only 10 days' practice, improved himself greatly in time and general efficiency. This comes of getting a really fine instrument.

W. J. STENT,
Teacher and Soloist, Sydney,
N. S. W.



pressure may be secured, and a heavier sound-board will pulsate freely. Thus the dynamic bigness of the "Gibson" tone is realized in both the Guitar and Mandolin family of instruments.

The Force of Reason and Learning; the Weight of Arguments and Examples; and the Sanctity of Superlativeness Have Alone Formed the Times and Saliently Established the "Gibson"

With this construction, the center of gravity of tonal idealism shifted from the abnormally sensitive and, therefore, delicate, frail, sweet, sustained broad, but shallow tone of the old-style Guitar, to the compact, virile, pungent, liquid, limpid, and flutey tone, characteristic of the "Gibson" new model construction which tonal description is immediately discovered by the intelligent reader to synonymize the Harp tone, and as such it carries and holds its body decidedly further than the so-called ideal tone of the passing old-construction Guitar, whether of six or more strings.

The term Harp-guitar, therefore, means decidedly more to the "Gibsonite" than merely a sub-bass Guitar, but rather the latter voiced and in power and tonal quality like the Harp to which naught else compares. The same construction in the six-string Guitar produces the same results in kind but not in degree. This is why the "Gibson" Guitar (Harp or six string) is so rapidly supplanting every other make.

Gray hairs are conservative—they are prone to halt between two opinions; to battle with false beliefs, but nevertheless, eventually capitulate to "Gibson" supremacy if supremacy actually be coveted. On the other hand the young virtuoso makes rapid strides in progress—he has no dry rot to eliminate. He, therefore, immediately recognizes and annexes the greater—the "Gibson." But whether young or old, *players do not grapple great advantages who break their minds too much upon small observations.*

It is an Assured Sign of a Worthy and Progressive Spirit Whom Applause and Honor Amends

The gray-haired virtuoso, because of his musicianship rather than his vehicle of expression, may draw all men unto him and thus feast his dwarfed satisfaction upon the praise and applause of the masses rather than the classes—the passively unenlightened rather than the progressively educated. But let him beware, for these, his flatterers, are his greatest enemies, for though they be in the majority and ever speak on his side, yet their words still make against him, for he absorbs their light which is darkness so that when the actual, the true light of progress (the piano versus the harpsichord; the Harp-guitar versus the Guitar) shineth into such darkness, the darkness comprehendeth it not, and death alone saves the great but unprogressive virtuoso with his simple arguments and excuses, from the ridicule of the rising and progressive generation. *He is great who knows the times and acts accordingly, else he soon condemns himself in that which he alloweth.*

Because the elevator to success (the Harp-guitar) has been generally stuck (construction not permanent), you have been toiling up the stairs (the six-string Guitar), but the "Gibson" Harp-guitar is the elevator never stuck. Come in. It's only 16 2/3 cents a day (a mere pittance, a few cigars or a little candy daily sacrificed) and the matchless "Gibson" Harp-guitar with black leather case is yours to use and enjoy now.

FREE! Twelve-page Harp-guitar treatise giving chords of completeness and fingering versus the incomplete chords generally used on the six-string Guitar. The how and why of construction elucidated. Many valuable suggestions to the Guitarist. Read, examine, and your belief that "it's more easy to play the more difficult six-string Guitar when acquired than the easier—the 'Gibson' Harp-guitar—when not acquired" will be understood to be temporary wisdom corrupted by thy brightness.



"I am very much pleased with the Harp-guitar. It is certainly making a great hit here."

N. R. BOSWELL,
Harp-guitarist of the "Genesee Trio."

"The Harp-guitar sent me is a dream. I have played Guitars before, but this Guitar has 'em all beat to a frazzle."

WM. E. FOSTER,
Teacher and Soloist, New York City.



"I feel that you cannot praise the 'Gibson' too highly."

FRANK E. COSBY,
Teacher and Harp-guitarist.

"This [Harp-guitar] is undoubtedly the most magnificent instrument I ever saw, bar none. No piano ever had a finer finish; no harp ever had a fuller, richer tone; and no Guitar of any other construction ever came within a thousand miles of it."

"It so far outclasses all other instruments that there is no comparison possible."

F. D. JACKSON, Teacher and Harp-guitarist.

The Mandola

Instruments Compared in Size

THE very size of the Mandola, when compared with the Mandolin, proves that the former instrument should occupy the same position in the instrumentation of the Mandolin Orchestra that the Viola does in the Violin Orchestra. The Mandola scale is only a little longer than the Mandolin scale, therefore, to change the pitch to an octave below, necessitates using very heavy strings, which, in turn, produce a stiff action and an immense strain on the sounding-board (which must be strong and heavy). It is difficult even to imagine a Viola with strings almost as heavy as the Violon-cello and tuned an octave below the Violin! Why should just such comparative absurdities be countenanced in the Mandola?

The Mandola a Tenor Instrument

First, second Mandolin, Mandola and Mando-cello constitute the Mandolin string quartet. Therefore, the Mandola is intended to take the third voice or tenor. Any one will quickly see that only the upper register of the octave Mandola can be used to good advantage for the lower register is below the tenor voice; in fact, so low that if used, a rumbling, wabbly, almost indefinite tone of a lifeless, tubby quality is the effect produced; when the Mandola should have a wealth and body of tone that distinguishes it from every other instrument in the entire Mandolin Orchestra and its whole compass should be good. Even if the lower register of the octave Mandola were wholly satisfactory, its use is not desirable for its low tones dip down into the bass voice, or double with the Mando-cello part and thus one voice is entirely omitted, or if part be not doubled, to steal from the upper register of the Mando-cello its richest, sweetest tones and substitute the lower register of the Mandola, which can in no wise compare in power and quality of tone, is only acknowledging there is no satisfactory way out by the octave Mandola route. All manufacturers know (no matter what they advertise) that the octave Mandola is a mongrel instrument; neither a Mandola nor Mando-cello, and can not lend itself satisfactorily

to either part. Therefore, the octave Mandola was not conceived right, is not now right, and can not be made right. It is an illegitimate that has been put out of the Mandolin family and can never be reinstated.

Octave Mandola Harder to Play

As the upper register of the octave Mandola is necessarily used the most, it will be readily seen the octave Mandola is much harder to play, for the frequent use of the third, fourth, and fifth positions is necessary and many times even higher positions are required to secure the desired results.

That octave Mandolas can be built having good tones on the D and G strings is indisputable, for we've built them, but the approximate length of scale is necessarily that of the Mando-cello, or the typical, lifeless uncertain tones of the D and G strings are every time present. *With such a long finger-board, the necessary Mandola agility is impracticable and furthermore impossible unless one be a Paganini.*

Advantages of the Tenor Tuning

The difficulties referred to disappear in the "Gibson" Mandola, made to tune at a fifth below the Mandolin. The action is easy; the scale, comparatively speaking, short and therefore permits of almost as great agility in execution as the Mandolin. The sounding-board is sensitive, tone rich, round, and full, and in every particular meets the requirements of the most critical.

Besides, the tenor tuning opens a library of the best music obtainable, unlimited in amount and of every grade. Particularly desirable are the old string quartets which are easily adapted to the Mandolin family, for the Mandola at a fifth not only corresponds with the Viola, but permits the tuning of the Mando-cello to correspond with the Violon-cello. If the Mandola were tuned at an octave, where should the Mando-cello be tuned?

Capacity and Adaptability

The Mandola is both a melody and harmony instrument like the Mandolin, for Mandolin duo,

(Continued on page 68)



"I have tried other Mandolas, but certainly the 'Gibsons' have them far out-stripped. In fact, I might say that I think, without your instruments our rendition of chamber music would not be possible, or at least practical."
F. LANDRY BERTHOUD,
Mandolin and Mandola Virtuoso, member of the famous New York "Plectrio;" noted Teacher and thorough Musician. Conductor of the Festival Mandolin Orchestra of the 12th Annual Convention of the American Guild, New York City.

"Am very much pleased with the Style 'H-4' Mandola. On first trying it, was much surprised at the improvement over the old 'H-2,' as to ease of fingering and also the volume and quality of tone that one can produce."
ELMER PERRIN,
Concert Mandolist.



DIRIGO PHOTO. CO.

“EVERY ONE A ‘GIBSON’-ITE”

S. A. THOMPSON'S MANDOLIN ORCHESTRA, PORTLAND, MAINE

“For quality of tone and volume I believe that they [the ‘Gibsons’] are unsurpassed. The Mandolin and Guitar realm is greatly indebted to the Gibson Company for the higher standard these instruments now enjoy, which has come largely through the efforts of your most progressive company. Not only in your Mandolins and wonderful Harp-guitars do you excel, but your Mandolas and Mando-cellos have given a new impetus to every orchestra leader having those instruments in his organization. Your high standard of instruments has given me new courage to lift my own standard.”

S. A. THOMPSON, Teacher, Mandolin Orchestra Director, and Soloist.

(Continued from page 66)

trio, and quartet solos are adaptable to the Mandola, the scale being within the reach of the average Mandolinist for such compositions. The tone blends beautifully with Guitar or Piano accompaniment, although complete as a solo instrument without accompaniment. The Mandola is so generally used as a solo instrument that publishers are bound to recognize this instrument in its solo capacity. All the Mandolin Orchestra arrangements of the Gibson Company (with one or two exceptions), and of L. A. Williams, Kalamazoo, Mich., are arranged for tenor Mandola solo with Guitar or Piano accompaniment. (Write for catalog of tenor Mandola and Mando-cello solos.) Other publishers are following suit. Many of these solos are likewise adaptable to the Mando-cello.

The Mando-cello



THEODORE T. PECK, Mandolncellist.

A Mandolinist since childhood and now one of America's best Mandolncellists, with a repertoire of many of the greatest classics for the Violon-cello. Mandolncellist of the famous Place Quartet, in its new personnel.

Mr. Peck writes: "After using a 'Gibson' Mandolncello for some time, I find it a pleasure to recommend the instrument in every respect. The great achievement of a resonant 'C' string is something for which Mandolncellists are indeed grateful. Besides this, the accurate fretting and easy action of your Mandolncello make concert work a pleasure."

"To say I was surprised with the Mando-cello only mildly describes my feelings. The tones produced are so full and sympathetic that I think it has the Mandolin beaten forty ways."

H. M. DAVIS, Teacher and Soloist.

Since the Mandola is played just like the Mandolin with the reading of the treble and only one different string than the Mandolin (the fourth or C string), why should not the Mandolinist be a Mandolist as well and have an instrument, which, comparatively speaking, is new, novel, sweeter, and richer in quality and greater in body of tone? Never sounds strained when forced; nor never gets thin nor nasal in the upper register.

While it is fourth in importance in the string instrumentation, nevertheless, if there is but one tenor Mandola which you own in your vicinity, no Mandolin Orchestra will be complete without you and no matter how many Mandolin Orchestras, you will be the one sought for every engagement. (See the "Tenor Mandola and Mando-cello Considered Collectively," page 69.)

Rivals the Violon-cello

AN exquisite instrument. Magnificent in tone, quality, and volume. Enthusiastically adopted by the most prominent Mandolin Orchestras of America. A modern instrument for the progressive Teacher or Soloist. Any player of Mandolin or Mandola can play the Mando-cello without extra study of clef.

A great solo instrument rivaling the violon-cello and in many particulars excelling it. The Mando-cello is much easier of execution. Beautiful for accompanying the voice or any solo instrument either by chords or obligato. Superb as a solo instrument either unaccompanied or with Guitar, Harp-guitar, Piano or Orchestra accompaniment. Strings may be picked with the fingers like the Guitar or Banjo, when the tone is magically sweet and sympathetic. Tremendous volume like unto a grand Piano can be produced by using the pick. Tone is always round and full. Always retains sweet quality. Never sounds strained when forced. An ideal instrument.

Mando-cello strings are all wound or spun on steel. There is, therefore, no metallic quality such as characterizes all instruments strung with plain wire strings.

It is almost impossible to exaggerate the many peculiar distinctive features that make the "Gibson" Mando-cello so strongly appeal to every thinking, ambitious musician who covets stability and richness of tone in either a solo or orchestra instrument and in a field not overcrowded.

Tuning

The Mando-cello is tuned the same as the Violon-cello (A, D, G, C) an octave and a fifth below Mandolin or Violin (or an octave below the tenor Mandola).

Mando-cello Technic

The Mando-cello right-hand technic is practically the same as the right-hand technic of the Mandolin or the Mandola.

As the strings of the Mando-cello are A, D, G, and C, the Mandolin player has but one new string; namely, the C, or 4th string to learn; and the tenor Mandola player can immediately play Mando-cello, for the strings of the tenor Mandola and Mando-cello are named the same and both these instruments have treble reading.

Mando-cello left-hand technic is somewhat individual, though easily acquired, especially if a player of Mandolin, Mandola, Guitar, Banjo, Violon-cello or other string instruments.

Remarkable agility of technic may be acquired, which is a revelation to the many as yet unin-

tiated to the vast possibilities and resources of this instrument.

However, so much greater facility of execution is acquired by learning certain basic principles of technic (as embodied in Myron A. Bickford's Method for the Mando-cello, published by the Gibson Mandolin-Guitar Company) that a careful studying of this work saves so much time that the student is more than abundantly compensated in both effort and money expended. (See "Tenor Mandola and Mando-cello Considered Collectively," page 69.)



"EVERY ONE A 'GIBSON'-ITE"

NEW ERA MANDOLIN ORCHESTRA

"'Gibson,' rightly interpreted, means success, is what we discovered by using, not only the best constructed, and appearing, but also the sweetest toned instruments, namely, the 'Gibson'."

MRS. MAY MUNTZ, Teacher, Soloist, and Leader.

The Tenor Mandola and Mando-cello Considered Collectively

Action Taken by the American Guild

SKEPTICS, who have a lurking doubt that the octave Mandola (so painfully limited in resources and conspicuously lacking in adaptability) has retired to an unhonored obscurity, should have been present at the Philadelphia Convention of the American Guild of Banjoists, Mandolinists, and Guitarists, 1907, when this veteran

body of teachers, publishers, and manufacturers without a dissenting vote adopted the tenor Mandola and Mando-cello as the correct Mandolin Orchestra instrumentation in place of the flabby tone (or if not flabby tone, an unconquerable long scale) octave Mandola.

On April 21st, 1913, the American Guild of Banjoists, Mandolinists and Guitarists in National Convention at New York City voted by a

big majority to recommend Universal Notation, absolute pitch for Mando-bass, Mando-cello and tenor Mandola to all users and teachers of, and publishers of music for these instruments, and that the Guild Secretary be instructed to notify all English and American publishers of Mandolin Orchestra music and solos for these instruments, that the American Guild recommends and urges all publishers of music for said instruments to issue their music in Universal Notation, absolute pitch.

The highest tribunal of America on matters musical pertaining to fretted instruments has, therefore, made it possible by this act to gain uniformity of clef reading (the reading of the treble) and absolute pitch for all the Mandolin, Guitar and Banjo family of instruments.

The Advantages of Universal Notation

This permits the tenor Mandolist and Mando-cellist to play solos with accompaniment without transposition nor learning the old tenor or old bass clef notations.

If the player of tenor Mandola or Mando-cello wants complete use of his instrument instead of use only when a part is transposed, heed the recommendation of the American Guild and learn Universal Notation, absolute pitch. Then hundreds of Mandolin solos or first Mandolin parts, the vocal classics and popular melodies are immediately usable with accompaniment because immediately adaptable.

Again, let the tenor Mandola or Mando-cello player remember that if he adopt the old Viola clef or old bass clef notations respectively for tenor Mandola and Mando-cello, modern solos of all classes, both vocal and instrumental, published in the treble reading with accompaniment are, by these two clef notations, effectively barred unless one wished to learn two to four different clef notations.

It, however, is better to live for the present and future, and, therefore, learn one clef reading for all clefs or Universal Notation, and thus, if time and ambition permit, the player is still at liberty to delve into the good and great things of the past written in various notations.

Action Taken by the Publishers

The following publishers have already aligned themselves with the Guild recommendation:

WALTER JACOBS, 167 Tremont St., Boston, Mass., the largest American publisher of complete Mandolin Orchestra scores; Sec.-Treas. of the American Guild and publisher of the *Cadenza*, the Guild Official Organ, the largest Mandolin, Guitar and Banjo magazine now issued in America or abroad.

M. WITMARK & SONS, 95 Witmark Bldg., New York City, America's largest publishers of complete Mandolin Orchestra scores of Opera successes.

J. W. STERN & Co., 100½ W. 38th St., New York City, one of America's largest publishers of domestic and foreign successes.

CARL FISCHER, 46-54 Cooper Square, New York City, America's largest publisher and importer of standard publications.

WALTER A. BOEHM, 120 Cottage St., Buffalo, New York, Mandolin Orchestra Music.

THE LAGATREE PUBLISHING CO., 80 Washington Blvd., Detroit, Mich., Mandolin Orchestra music.

RHODE ISLAND MUSIC Co., 49 Penn St., Providence, R. I., Mandolin Orchestra music.

GEO. STANNARD, 121 S. Warren St., Trenton, N. J., Mandolin Orchestra music.

J. H. JOHNSTONE, 1050 Madison Ave., Albany, N. Y., Mandolin Orchestra music.

W. C. KNIPFER, Meriden, Conn., Mandolin Orchestra music.

STEPHEN SHEPARD, 526 E. 18th St., Paterson, N. J., Mandolin Orchestra music.

CHAS. N. TUTTLE, Neosho, Mo., Mandolin Orchestra music.

GIBSON MANDOLIN-GUITAR COMPANY, Kalamazoo, Mich., publishers of "Boehm's Mando-bass Method," "Bickford's Mando-cello Method," and "Place's Tenor Mandola Method," all in Universal Notation, absolute pitch and Mandolin Orchestra music.

L. A. WILLIAMS, Kalamazoo, Mich., Mandolin Orchestra music.

Are You Only a Skirmish Line Veteran?

THERE are many who have never even heard the rapid firing of the tenor Mandola, nor the cannonading of the Mando-cello who may think they are veterans of experience, while in reality they have spent a lifetime only on the skirmish line. To such there is a treat in store in the "Gibson" tenor Mandola and Mando-cello.

The Mandolin Orchestra "Jackscrews"

The jaded, listless, drying-up, dying-out Mandolin Club without tenor or bass voices when once jacked up with the tenor Mandola and Mando-cello will give every player such brim-fulness of fire, life, and musical vigor as to make the fingers impetuous in their eagerness to turn the pages ahead of the hurrying eyes. With interest incited, every member is a virile, indefatigable worker; alert, filled with desire to achieve that gives dynamic "get-there-able" ability. The indolent, slow mover, lean-heavy, pull-me-through player now sits on the edge of his chair furnishing *his own* coax-me mixture, and with tense enthusiasm *digs in* hil-la-ty-toot on a tune of his own, a counter theme, mind you. After once getting a taste of real Mandolin Orchestra instrumentation and orchestration, he'll care little for the husks of after beats or the melody, alto and accompaniment orchestration which constituted the average Mandolin Club a few years ago.

(Continued on page 72)



"EVERY ONE A 'GIBSON'-ITE"

GIBSON MANDOLIN ORCHESTRA

"With one accord we endorse the 'Gibson' and expect many more to use them soon."
 PAUL GOERNER, Teacher and Director, Seattle, Washington.

(Continued from page 70)

The Phenomenal Demand

Thousands of "Gibson" tenor Mandolas and Mando-cellos are being sold both throughout America and abroad, and likewise used, not only in Mandolin Orchestras, but as solo instruments unaccompanied, or with Guitar, Harp-guitar,

Piano, and even employed with telling effect in the Violin Orchestra.

Catalog Free

Write for Mandolin Orchestra thematic catalog of the "Gibson" instrumentation, including tenor Mandola and Mando-cello solos and duets.

Concert and Vaudeville Performers

THERE is hope when the Concert Player learns that, regardless of what he thinks of his instrument, it is not he, himself, he is trying to please, but rather, his audience. Then let him become audience, or have a friend listen studiously to his instrument played from various parts of the platform, especially of an auditorium new to him.

Among wings, flies, draperies, potted plants and rugs the difference of a step in location of the performer is many times the difference between success and failure of an evening's performance.

However, stage location is insignificant when the instrument possesses characteristic ventriloquistic tone that envelops the player through tonal retention, when tonal projection should be instantaneous. Such a player swears by the big tone of his instrument, while the audience swears at his pantomime.

Again:—the more senses through which you can appeal to your listeners the greater (all else being equal) your opportunities to hold and fascinate. Therefore appeal to the eye by the high art finish and unique design of the "Gibson" which, coupled with its dynamic reserve power of tone, likewise appeals to the ear, commanding admiration and reverence the minute the performer steps before his audience.

No one, whose salary ultimately depends upon public applause, dare risk making good with every audience, by buying something he doesn't want because it is cheap, or by using an unsatisfactory instrument because some manufacturer struggling for recognition will furnish it gratis. It is imperative that nothing less than the best make be used. This, however, does not necessarily mean the most expensive instrument.

Ignorance Loves Not Wisely, But Too Well (Voicing)

He Needs Advice Though His Requests Are Made with Authority

WHEN some one writes us, "I want the biggest-toned Mandolin you can make," does that some one know what he wants? Moreover, do we know? Does anybody know? We have never made the biggest-toned Mandolin we could make; we never expect to. No musician would buy it, no musician would play it, no musician would listen to it. Even though it were strung and pitched (tuned) the same as the Mandolin of today, the biggest-toned Mandolin thus possible to make should not be and, therefore, will not be. He who doesn't know why, clamors the loudest for the loud instrument, and when such ignorance, no matter how conscientious, says, "I

know," and then teaches men so, how great becomes that propagated illusion.

Rate of vibration determines pitch.

Amplitude of vibration determines force.

Complexity of vibration determines timbre.

Pitch is tonal definiteness.

Force is tonal carrying-power.

Timbre is tonal character or quality-difference.

While there are instruments that lack tonal definiteness due largely to improper stringing, as well as incorrect construction, 'tis the vague and speculative distinction between carrying-power and quality-difference which floats so loosely in the minds of musicians, otherwise well informed that makes them ask for what they do not want and mother's all kinds of tonal misunderstandings



"The Mandola I received a few days ago is simply excellent. Getting great results."

ERNEST IRBER.

"We certainly struck a gold mine when we got our 'Gibsons' and we are mighty glad to tell our professional friends where the 'Gibson' nuggets grow."

GENE KEPLER, of the Kepler Trio.



Opinionatedness, Conceit, and Ignorance Are the Decay of the Mandolin Orchestra

When players and agents of string instruments recognize that an acoustical or tonal fact is just as much a fact as a granite mountain and that they are dealing in concrete things that demand scientific study and analysis that beget knowledge instead of opinionatedness, then and not till then will the Mandolin Orchestra progressively ascend to the musical heights of emancipation from errors in voicing and to instrument ensemble-evolution.

The Mandola is a large Mandolin. One Mandola is equal in volume to several Mandolins. The Mando-cello is a large Mandola. One Mando-cello is equal in volume to several Mandolas.

The above statements are not assumptive because they are universally known and are, therefore, not argued. They are true or the self-evident truth or acoustical axiom, the larger the vibrated body the greater the tone, would be false.

The Reckless Indifference of Some Teachers to the "Gibson" Is Because the "Gibson" Is So Far Advanced of Some Teachers' Ideals

But Mandolins can not be made larger and retain soprano pitch-quality or voicing, and with soprano voicing lost and lower voicing gained, the Mandolin Orchestra loses its possibilities for the greatest variety of effects in tone coloring and versatility in interpretation. Therefore, a monotonous sameness characterizes Mandolin Orchestra productions, particularly noticeable where voices (parts) lap as they do in extended compasses.

"There Is Something Better in This World Than Making a Living, and That Is Making a Life That Is Worth the Living"

And now, Mr. Virtuoso, Teacher, or Orchestra Conductor, the above has a lurid red bearing upon your past and present musicianship, for if you continue to use a make of instruments that is not properly voiced, you acknowledge to being ashamed to own you are in the wrong, which is acting the part of being no wiser today than you were yesterday. Such is a deceit that beginneth by making falsehood appear like truth and endeth by making truth appear like falsehood, for one misrepresentation must be thatched with another, or it will soon rain through. Use the "Gibson," whether in the Mandolin or Guitar family, and if you have evolutionized from the musical lesser into the greater, you will recognize in the "Gibson" the realization of the ideals for which you stand, for "*Gibson instruments are scientifically voiced*." Will you, then, use the old construction which you try to make seem what it actually is not, or will you use the matchless "Gibson" that actually is all you would have it seem? Awakened souls know that *perfect voicing can not be in an orchestra of a hodgepodge of makes of instruments*. The musically inane are not expected to appreciate this statement, but the memory of it and the hosts of evolutionized Mandolin Orchestras universally using the "Gibson" instrumentation pursue with a whip of scorpions and are bringing the days of musical inanity to a speedy end. Live not longer in a light that is past when accurately voiced "Gibson" instruments of the classic Violin construction may be purchased at as low as \$1.00 down and \$1.50 per month.

GIVEN: (a) The Guard-plate, Whether in the Mandolin or Guitar Family of Instruments, Should be Inlaid in the Sounding-board.

(b) The Guard-plate, Whether in the Mandolin or Guitar Family of Instruments, Should be Elevated Over and Free from the Sounding-board.

TO PROVE: If One Be Better Than the Other, and if so, Which?

Custom Makes Dull Slaves of Thinkless Players

EVERY properly made sounding-board is slightly crowned or actually arched to secure strength. If the guard-plate be inlaid on an

actually arched surface, the dip of the pick, which is usually gauged by bringing the nail of the fourth finger slightly in contact with the guard-plate, will constantly change as the finger



"The 'Gibson' Mandolins are winners. I have handled the very best for years, but never one that gives such universal satisfaction as the 'Gibson'." B. A. ROSE,
Dealer, Teacher, and Club Coach.

"Your instrument not only shows beautiful workmanship, but it also possesses that rich quality of tone, perfect scale, and that which is coveted by most competent performers, 'easy action'."

ERNEST K. KAAI, Hawaii,
Teacher and Concert Soloist.



slides over the convex surface. This makes difficult a connected or legato tremolo, as every experienced player testifies.

Furthermore, the constant tendency of the inlaid guard-plate is to draw, pull or roll, especially when inlaid on an arched surface, for then the plate has a greater purchase in rolling or drawing power than when inlaid on a flat surface. This pulling is so strong that in hundreds of instruments it has checked the wood at the edge of the plate even before the instruments could be shipped. This necessitated repairing the old or putting on a new sounding-board. Some sounding-boards have thus checked after six to twelve months' usage; others a year or two; some permanently remaining intact—all depending upon the toughness or resistance of the wood.

You Should Be Saved FROM Mistakes, Not IN Them

Again: Many an instrument in the hands of concert, vaudeville, or cafe performers is played many hours a day, which ere long wears out the inlaid plate, or digs out the wood surrounding it so that a new shield is necessary. Frequently the sounding-board has in this way become too thin to withstand the inlaying of another guard-plate and, therefore, a new sounding-board must be made. This, with expressage, varnishing and refinishing totals seven to twelve dollars; besides the player must be without the use of his instrument three to four weeks, for the drying of varnish can not be hastened. But this is not all, nor the worst. The old sounding-board was "played in;" nevertheless, the player expects in the new sounding-board and green varnish the same sensitive refined tone that developed in his old instrument, even before the new sounding-board has been "played in" and become settled and united in all its parts. Just the refinishing of an instrument many times changes the entire character of the tone for many months and if the scratches or dents be sufficiently deep to require scraping or sanding the top to less than the original thickness, the tonal character of the instrument is permanently changed.

Silence, Another Name for the Keep-It-Dark Attitude, Has Been the Means by Which the Whole Subject Has Been So Ably Obscured

Still again: The sounding-board is the most vital and sensitive part of the string instrument. Its purpose is to magnify the tone through the communication of vibration from the strings by way of the bridge. Therefore, the part of the sounding-board immediately surrounding the bridge (and as is known to manufacturers), especially in front of the bridge (the very place where the guard-plate should not load the sounding-board, but where the guard-plate usually is placed), is the surface from which the most of the tone is emanated. That manufacturers have been keen to appreciate the desirability of eliminating the guard-plate entirely is readily determined by their efforts to diminish its size and finally to inlay this "necessary evil" on but one

side of the sounding-board that vibration may not be retarded more than absolutely necessary.

It has, therefore, remained for the Gibson Mandolin-Guitar Co. to make a guard-plate that is adjustable so that if it ever wear out, it is easily removed and a new one added, and to furthermore place the plate where it should be; namely, elevated over and free from the sounding-board, and attached like the violin chin-rest, where it is found:

Firstly: To give a flat, gliding surface to gauge accurately the dip of the pick and facilitate right-hand technic.

Secondly: To avoid the checking or cracking of the sounding-board at edge of the plate.

Thirdly: To retain permanently the use of the same sounding-board so that the entire instrument may develop together, without the trouble, expense and loss of use of the instrument during the weeks of repairing or building a new sounding-board, refinishing, etc.

Fourthly: To eliminate the superfluous load from the sounding-board so that its power to magnify tone is enhanced.

We contend the Guitar should have an elevated guard-plate for it is necessary to rest the fourth finger to steady the hand, especially where velocity is required in *alternate fingering*. We know alternate fingering can be performed without steadying the hand by resting the fourth finger; so can tomato catsup be made out of turnip and red paint, but it's better to work along the lines of least resistance. Resting the hand on the sounding-board certainly does not enhance vibration. Furthermore, this practice continued mars the sounding-board and eventually wears it through, as many which we have seen.

Again: The Guitarist using pick, thumb-pick, finger-pieces, etc., needs an elevated guard-plate for the same reasons enumerated for the Mandolin family of instruments.

If the Inlaid Guard-Plate Is Right Because No One Has Heretofore Demonstrated It Wrong, Then the Moon Made of Green Cheese Is Right Because No One Has Heretofore Demonstrated It Wrong

Logically, we are not bound to prove the negative (the guard-plate should not be inlaid), until the manufacturers holding the affirmative have made at least a *prima facie* case. This they not only fail to do, but confessedly can not do. The evidence for the inlaid guard-plate is, therefore, less than no evidence at all, for the only facts bearing on the question are against the hypothesis. We, therefore, submit that the hypothesis of the inlaid guard-plate in the light of inductive reasoning is a logical absurdity, for *inductive reasoning at least presupposes one fact that points in the direction indicated by the conclusion stated in the hypothesis*.

Yet without a fact to support the inlaid guard-plate hypothesis every American manufacturer is inlaying guard-plates on the Mandolin family of instruments and not one manufacturer is furnishing a single guard-plate of any description

(Continued on page 76)



**“EVERY ONE A ‘GIBSON’-ITE,”
NEWARK MANDOLIN ORCHESTRA**

“For tonal quality and construction, the ‘Gibson’ instruments are without a peer.”
A. J. WEIDT,
Teacher, Arranger, Composer, and Mandolin Orchestra Coach.

(Continued from page 74)

for the Guitar unless especially ordered. If this practice of inlaying the guard-plate in the Mandolin family and eliminating it entirely for the Guitar family has ever been paralleled for bold assumption as to its correctness without a shade of evidence to support it, history has not recorded it. There must exist some overwhelming necessity for such unity of flagrant violation of all the principles involved. There must be a strong reason for the manufacturer to justify himself in ignoring the facts, belittling their importance, or misrepresenting their significance.

The Mother of Devotion to the Inlaid Guard-Plate Is an Obsolete Instrument Construction

There is reason enough, good reader, the *elevated finger-rest or guard-plate is patented and is, therefore, an exclusive feature furnished only on all "Gibson" instruments*, and because the makers of the old-construction instruments can not use the elevated guard-plate, they dare not tilt the neck like the Violin or the "Gibson" to gain the increased string pressure through the medium of the high bridge, for the strings would lie so far from the inlaid guard-plate that it would be of no avail, and a guard-plate of some kind is decidedly essential. They, therefore, have no other choice than the inlaid guard-plate. They must, therefore, keep the plane of the strings close to the plane of the guard-plate by using a neck parallel to the sounding-board and consequently a low bridge. But the low bridge secures but a light string pressure which in turn necessitates a smaller sounding-board, a thinner sounding board, or both, which, even if vibrated, compel a lesser tone than is emanated from the larger or thicker sounding-board, or both, as used in the new model "Gibson." Thus Error (the inlaid guard-plate), subtle and obscure, would make of herself Truth in the premise, but in the conclusion she is beheld as the black Monster that bindeth Progress—that causeth a diminutive tone.

Those Who Without Knowing Enough of the Merits of the Elevated Guard-Plate Think Ill of It Do It No Wrong; for They Attack Not It, but the Phantom of Their Own Imagination

You here have the facts. Are you turning away from "Gibsonism"—the true construction with its progressive appliances, or are you listening and moving toward it? How long, oh Teacher or Player, can the manufacturer of the old construction hold your hearts by hope when he can not by satisfaction? Pungent truths and proofs of "Gibson" superlativeness have shaken like a reed the followers of the antiquated makes. Can there be prejudice so monumental that to

make light darkness (?) you shut your eyes and, therefore, *can not see nor understand more than you believe?* Reader, can it be said of you; you sit on the cushion of opportunity and go to sleep?

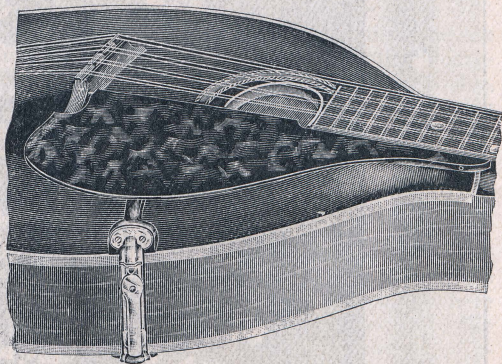
NOTE.—Elevated guard-plates not furnished for instruments of the old construction.

When placing order, be sure to state the number of the "Gibson" instrument (see within sound-hole), for which finger-rest is wanted.

NOTE.—Elevated finger-rest or guard-plate not furnished for other than "Gibson" instruments.

Patented March 30, 1909.

Patented July 4, 1911.



ELEVATED FINGER-REST OR GUARD-PLATE

- | | |
|----------|--|
| Cat. No. | Mandolin |
| 160 | Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "A," "A-1," "A-3," and "A-4," each.....\$1.25 |
| 162 | Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "F-2" and "F-4," each.....1.25 |
| | Mandola |
| 164 | Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "H-1" and "H-2," each.....1.25 |
| | Mando-cello |
| 166 | Celluloid-tortoise, with German silver clamp, lined with felt, to fit styles "K-1" and "K-2," each.....1.50 |
| | Guitar |
| 167 | Celluloid-tortoise, with two German silver clamps, lined with felt, to fit Concert Guitar, styles "L-1," "L-3," each 1.75 |
| 167 1/2 | Celluloid-tortoise, with German silver clamp, lined with felt, to fit Grand Concert Guitar, style "O," each.....1.50 |
| | Harp-guitar |
| 168 | Celluloid-tortoise, with two German silver clamps, lined with felt, to fit style "U" Harp-guitar, each.....2.00 |

"The Mandolin is very, very good, and has a wonderful, singing tone.

"The Harp-guitar, I must say, is the King of all Guitars, the tone is great."
C. G. OHRN,
Teacher and Soloist, Gothenburg, Sweden.

"I am using one of your Mando-cellos, recently purchased through your agent and it is a grand instrument. No club can be complete without the Mando-cello."

DR. M. C. MONTGOMERY, Soloist.



"EVERY ONE A 'GIBSON'-ITE"

CHICAGO SYMPHONY MANDOLIN ORCHESTRA

"The two Mando-basses ordered arrived in splendid condition. Words cannot express my gratitude. For many years I have felt the necessity of such an instrument to aid in the uplift of the Mandolin family. Your Mando-bass, with your other marvelous instruments, now completes the Mandolin Quintet. I sincerely urge every Mandolin Orchestra to add a Mando-bass to its instrumentation and it will find the musical effects a hundred per cent better."

CLAUDE C. ROWDEN, Director of Chicago Symphony Mandolin Orchestra, Teacher, Soloist, and Concert Performer.

(Continued from page 42)

Fuss and Feathers Declasse and Ostracized

We do not advocate using the vine pattern inlaying of pearl for finger-boards as the inlaying is so profuse it is confusing in the positions and for this reason has not been generally accepted



"For a discriminating musician, the 'Gibson' is the most satisfying."

SIDNEY N. LAGATREE,
Mandolinist, Composer, and Arranger.

by the profession. Pearl thus used is inlaid in a veneer that is glued to the finger-board proper. In the course of a few years the veneer wears through and the pearl falls out. As yet there is no adhesive known that will permanently hold both pearl and wood. Four to six years, except under unusual care and atmospheric conditions,

are ordinarily the limit in the holding-together power of the best adhesive of any substances so opposite in solidity. For this reason the solid pearl finger-board is also undesirable, due to the pieces of pearl being easily knocked loose. Therefore, pearl finger-boards are not used even on our highest-priced instruments. All new model "Gibson" instruments have solid *ebony* finger-boards only and with but pearl position *dots* inlaid sufficiently deep in the solid board to guarantee permanent serviceableness.

Pearl edge, or binding, is especially inexpedient, not only because of its tonal encumbrance, but because the edge receives so many little tunks that the pearl is constantly being lost. Likewise, pearl buttons on a machine head should always be avoided, for they shortly become loose, which not only produces an unnecessary play when tuning, but cause a disagreeable rattling when playing, such as is common with a worn machine head when the worm is loose in the cog.

Don't Buy an Instrument with Inlaid Erysipelas To Get Recognition, Get an Instrument to Recognize

The "Gibson" highest-priced instruments are not characterized by empty ornaments, but by unqualified tonal supremacy uniformly achieved through extraordinarily selected material, and absolute nicety and exactness in scientific construction as well as different models, graceful in every line, original, and of contours the most artistic. However, changes in models are not made to secure something odd or fantastic, but rather greater efficiency in ease of holding the instrument or in facilitating left-hand technic in higher compass. The changes in design do not in any way interfere with the volume or quality of tone, for there is strict adherence to certain laws of vibration so that a definite number of cubic inches of air-chamber are in proportion to the pressure of strings at bridge, length of string, vibration, etc.

Varnish

"GIBSON" instruments are finished by experienced workmen under the supervision of one who has made a life study of varnish as used on the Violin. Let the reader first eliminate the notion of staining wood with acids, corrosives, or other inventions of the age which sink into the unprotected wood as into blotting-paper and thus destroy the wood's most sovereign quality, without performing any of the functions of varnish, whose first and greatest function is preservation of the wood. Without varnish no instrument can attain an age of more than a few years without losing its tonal sweetness and power (certain climates excepted). Therefore, varnish is a preservative, not a causative of tone as many are led to believe by unscrupulous advertising. Much depends upon the nature of varnish. It must be tender and in a manner soft; that is, yielding to the movement of the

wood; most assuredly not to incase the instrument as with French polish like a film of glass. Hot weather expands wood, cold contracts it; not very perceptibly perhaps, but none the less actually. The nature of the varnish must be such as to allow its following these movements of the wood without impeding, obstructing, or hindering in any way, which is the case if the varnish be too hard, or flint-like as French polish, which is the hardest finish known. The yielding qualities of oil varnish give it a vast superiority over spirit varnish or French polish. The oil varnish is more difficult to apply and takes longer to properly dry; therefore, most manufacturers do not use it. However, no varnish of the past, present or future can improve the tone of an instrument, but a good tone can be ruined by coating the instrument with the wrong kind of varnish.

Tilted Neck, High Bridge, Extension Tail-piece

The Farther the Maker Wanders from the Laws Governing a Free and Bigger Vibration, the Harder Become the Player's Experiences

ONE general scheme of construction is followed in the new model "Gibson" in both the Mandolin and Guitar family of instruments; namely, that which will secure maximum vertical string pressure at bridge with minimum strain on the strings, or in short, the Violin principle of tilted neck, high bridge, and extension tail-piece. In every case the finger-board, which projects over the instrument, is glued to the top proper rather than being raised, Violin fashion. The raised finger-board is not practical, for to insert the frets, grooves must be sawed which necessarily are fatal to an elevated finger-board, as

sufficient rigidity is lost and the finger-board sags.

Without the tilted neck a high bridge would prevent the strings lying sufficiently close to the finger-board to be playable, and the high bridge is essential to secure the increased vertical string pressure sufficient to vibrate both the thicker and larger sounding-board so that a greater tone is secured.

The extension tail-piece, especially as adapted to the Guitar, is necessary to preserve the vertical string pressure, for such gives pungency and virility of tone. (See page 76, subheading "The Mother of Devotion, etc.," also page 64, subheading, "The Science of the 'Gibson' Construction, etc.")



"EVERY ONE A 'GIBSON'-ITE"

THE ELITE MANDOLIN SEXTET

"I, 'Gibson' Mandolin No. 9993, have pleased my owner, D. Acker, with entire satisfaction."
D. ACKER, Teacher, Soloist, and Director.

Evolution Not Revolution

INSTRUMENTS may be made of different models *a la "Gibson"* when certain laws of vibration and proportion are strictly adhered to.

It is not to be wondered at that great artists of the Violin, Piano, and orchestral instruments, in their early career, passed up the Mandolin and Guitar when these instruments were of such haphazard construction and consequently so limited in resources.

Mandolin, Mandola, Mando-cello

Contrast the construction of the bowl model with the "Gibson." In the former, the sounding-boards are not graduated; even if they were, the gluing in of braces and cleats would destroy the benefits gained. With flat sounding-boards there can not be the pressure at the bridge to vibrate as large a sounding-board as when properly arched, for the arching makes a greater

"drop" from the bridge to the tail-piece, which is essential to increased pressure. Then, too, bent wood is not free for vibration because the grain and fibre of the wood are under constant strain. While it is true bent strips of wood, called ribs, form an air-chamber, and the number of cubic inches in the air-chamber or the shape of the air-chamber may modify tone, this back or bowl *does not produce tone*. The "Gibson" way of digging the tops and backs out of the solid wood leaves the wood lying in its natural grain layers free and sensitive for vibration.

To argue for the bowl is to argue there is no necessity in digging out the tops and backs of the Violin; tops could just as well be sawed out, braced and glued, graduation eliminated and a bowl for the back-board!

Ye gods! Is this the construction for which the average Mr. B. Owl Huggett will lie down and roll over three times at the snap of the finger, and then wonder why his studio is not in the Hall of Fame building? No matter what is coveted, the route of nature's laws must be traversed, or the highest ideals sacrificed. Think it over.

Thirty-six sounding-boards of the old construction may be sawed out at one time and within but a few minutes are ready to brace and glue down. If as desirable results could be secured from such a construction, is it reasonable to suppose we would spend a single minute in the long, tedious method of digging out tops and backs from the solid block and graduating them? Many believe the Violin the king of string instruments. But the entire Violin family has no braces nor cleats to impede vibration, and tops and backs are dug out.

In the flat sounding-board of the bowl variety, a "break" is put near the bridge to get sufficient drop of the strings to secure at least a little string pressure, but the remedy is as bad as the disease, inasmuch as the "break" cuts off one-half of the sounding-board and leaves only the part between the bridge and the sound-hole as the special tone-producing part of the sounding-board and this, instead of being left sensitive and free for vibration, is covered or inlaid with a shell or celluloid guard-plate. Is it, therefore, any wonder that the tone from the old gourd is thin and nasal?

Guitar and Harp-guitar

Some "Gibson" Guitars have rim to rim reinforcements, which, comparatively speaking, run parallel to the finger-board, but do not in any way touch the sounding-board, which is the vital part of every instrument. All the load that can be removed, whether bearing directly or indirectly upon the sounding-board, other than the vertical string pressure, should be eliminated. The back-board should also be freed the same way, but this is not as essential as the sounding-board. It is impossible to adhere to but one scheme of construction in all the various instruments we manufacture which demand so great a variety of tone quality. To illustrate: Some sounding-boards to secure certain requirements are so graduated that even the shadows are taken out,

being discerned by holding the sounding-board to an electric light. In order to keep this sensitive sounding-board from bending or sagging at the sound-hole and thus cause hard action, it is necessary to use the long rim to rim pieces referred to.

To secure vertical pressure of strings at bridge demanded a radical change in Guitar construction. It is impossible to name an instrument of great power and body of tone that has leverage pressure of strings at bridge (such as has the Guitar with glued bridge and bridge-pins). The leverage or twist pressure embodies a wrong principle because the down pressure is nearly counterbalanced by the up tension of the taut strings. While it is true the Guitar with the tail piece and vertical string pressure is today the cheapest, poorest instrument, it is because the principle, though right, is applied to such a small degree that less pressure is secured than with the leverage or twist pressure because the neck is not tilted and, therefore, a low bridge is necessitated. The vertical pressure principle is right, but if lacking in degree of application and counterbalanced by faulty construction, it availeth nothing. (See page 64, subheading, "The Science of the 'Gibson' Construction, etc.")

Guitar Bridge

New model "Gibson" Guitars all have the high, narrow bridge, embodying the same principles of the Violin bridge. For over one hundred years critics have demonstrated to their abundant satisfaction that the greatest pressure can be exerted on the top or sounding-board with the least strain on the strings by the Violin bridge principle. The high bridge, tilted neck, and tail-piece of our new models operate jointly like the same on the Violin and advance "Gibson" achievement to still a higher pinnacle. This triunity is valueless if any one of the three be missing, but they together secure the maximum vibration of the sounding-board.

Tone-bars

The increased pressure thus secured must be counteracted by graduated tone-bars to distribute and prolong vibrations, as well as to give equal pressure over the entire air-chamber the same as realized by means of the bass-bar in the Violin. The two tone-bars are so graduated and arranged (one under either foot of the bridge) as to secure a divided vibration of the sounding-board and compel a body and roundness of tone from the basses and a sparkling brilliancy from the treble. Moreover the sounding-board, even beyond the sound-hole, is freely pulsated, bringing into play more sounding-board than ever employed. The vibration of picked instruments must be sustained for a longer period than in the bowed instruments. Therefore, a sound-post as used in the Violin will not give satisfaction in the Guitar. The above united construction is the source of the phenomenal *power, delicacy, and penetration* of tone so characteristic of our new model instruments. However, carrying power is not best measured by forcing string vibration beyond pure tone production.

(Continued on page 82)

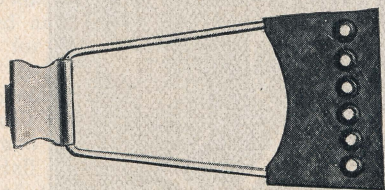


"EVERY ONE A 'GIBSON-JTE'"
PLANQUE'S MANDOLIN ORCHESTRA, VANCOUVER, BRITISH COLUMBIA
 F. M. PLANQUE, Director, Teacher, and Soloist.

(Continued from page 80)

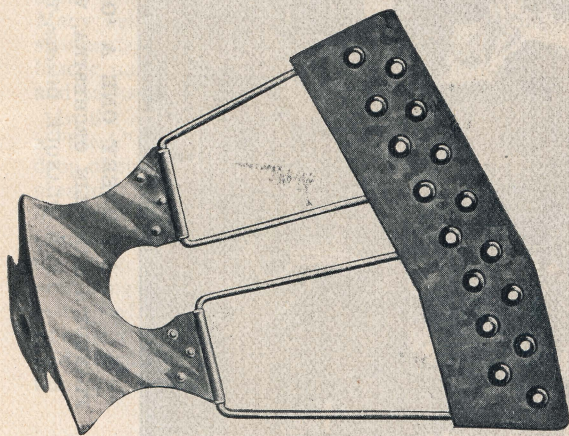
Guitar String Holders

One of the most economical devices ever offered the Guitarist as a preventive of string breakage, particularly gut, is the "Gibson" string holder or tail-piece. While the same principle of attachment is involved as in the stationary bridge, the bar through which slotted holes are made, is of a composition and construction that warrants the easiest possible bearing of the string at tail-piece, there being no raw edges as is common with the old-style bridge where high bone saddle and acute angle of string bearing are nec-



GUITAR STRING HOLDER
Patented July 19, 1910.

essary to get the desired leverage string pressure. Moreover, the adjustment of tail-piece is sufficiently flexible to relieve the top or sounding-board of that twist or leverage strain produced by the old stationary or glued bridge. However, all the advantages in stringing and restringing on the peg and knot principle are retained, in-



HARP-GUITAR STRING HOLDER
Patented July 19, 1910.

suring sure and quick adjustment. The tail-piece is so constructed that when one string breaks, the tension of the other strings will not throw the instrument out of tune.

Mandolin, Mandola and Mando-cello Bridge

Our special bridges for the Mandolin family of instruments are so constructed as to overcome the sharpening of tones in the upper positions and to make the scale absolutely perfect in all positions.

In pressing a string down to a fret, the tension is necessarily increased, particularly in the upper positions where the strings are a little farther from the finger-board. If, therefore, the

tension is increased, the tone is sharpened, for the tighter the strings the higher the pitch. The tones, of course, sharp more perceptibly on the heavy than on the small strings, because the former are of stiffer action and therefore do not stretch or give as readily.

As the bridge should be set on a line the same distance from the twelfth fret as the nut, it therefore is necessary, to overcome the sharpening of the heavier strings in the upper positions, to rest them (on the bridge) a trifle back of this line. Therefore, the small, or 1st strings, are set about on the line, the 2nd strings, which are the heaviest strings on the instrument (not in appearance but in size of plain wire), must be set back considerably. The 3rd strings are wound on the same size wire as the 1st, therefore they are set about on a line with the 1st. The 4th strings are wound on about the same size wire as the 2nd, therefore they are set on about the same line as the 2nd.

To prove that the above theory is absolutely correct, make the harmonic at the twelfth fret and then press the string down for the tone at the same fret. If on each string the tone produced with the tension on the string is exactly the same pitch as the harmonic (or the tone produced without extra tension), this theory must be right.

You can further prove that the above theory is correct by testing any Mandolin with a straight bridge, and it will be seen that the tones at the twelfth fret, particularly on the "A" and "G" strings, sharp perceptibly when tested with their harmonics at the same fret. This is very noticeable, if the strings are not adjusted close to the finger-board.

From the cut herewith (see page 84), note that each pair of strings has individual adjustment or string saddle. Should the string grooves become worn, or a change desired in weight, gauge or temper of strings, immediate change or adjustment is securable. This feature is especially desirable should the Mandolinist wish to change from plain wire second or "A" strings to wound strings, for the core of the wound "A" Mandolin string is approximately the same size as the first or "E" plain wire string, and, therefore, the bearings at the bridge should be approximately on the same line as the "E."

The above relative difference likewise exists in changing from plain wire first Mandola strings to wound on wire. Individual string adjustment may be made without releasing or interfering with the string pressure of the other strings, as it will be noticed, the base of the bridge is permanent, and permanently set.

To the novice, this feature is of minor importance:

Firstly: Because he thinks it is an easy matter to properly locate the bridge.

Secondly: Because he fails to realize that nothing will so unsettle an instrument as to release the string pressure, or remove the bridge, as is necessary with all other bridges should any adjustment be required, which too many times de-

(Continued on page 84)



**"EVERY ONE A 'GIBSON'ITE"
ROSE POLYTECHNIC MANDOLIN CLUB**

"This has been our most successful season, and is due to the fact that we are all supplied with Gibsons. We play better and are ever ready to play. You deserve the full credit, for creating renewed interest in these instruments."
W. G. BRANDENBURG, Soloist, Teacher, and Mandolin Orchestra Director.

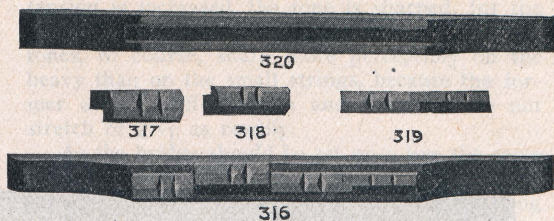
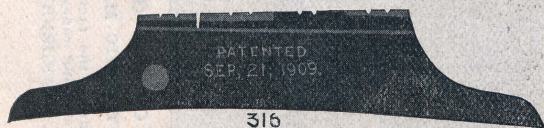
(Continued from page 82)

mands a new bridge, while with this bridge a new individual string saddle only is needed, which may be adjusted from the top without removing the bridge.

Thirdly: Because the novice is not aware that the new bridge fitted by other than an experienced stringer of "Gibson" instruments will be fitted, if at all, with the bridge merely resting on the sounding-board, when each bridge to fit accurately must be fitted under pressure; otherwise, the fit is a misfit, which too many times is sufficient to impair the tone of one or more strings.

The third and fourth strings of the Mandolin rest on one block or saddle; likewise, the second and third strings of the Mandola, as also do the second and third strings of the Mando-cello. The above-named strings are always wound and, therefore, no radical change is required, as where replacing plain wire strings with wound strings, or vice versa.

We are in constant receipt of letters complimenting the extraordinary exactness of the "Gibson" scale, but a perfectly fretted instrument does not make a perfect playing scale in trueness of tone production, for no system of fretting can make satisfactory allowances for the differences in height of action, gauge, weight, and temper of strings. The bridges used on "Gibson" instruments are adjusted to correct every adverse condition.



Mandolin Bridge

Cat. No.	Each
316	Mandolin bridge, ebony, complete....\$0.50
317	First string saddle, ebony..... .10
318	Second string saddle, ebony..... .10
319	Third and fourth string saddle, ebony.. .15
320	Base of Mandolin bridge, ebony..... .25

Mandola Bridge

M316	Mandola bridge, ebony, complete....\$0.50
M317	First string saddle, ebony..... .10
M319	Second and third string saddle, ebony .15
M318	Fourth string saddle, ebony..... .10
M320	Base of Mandola bridge, ebony..... .25

Mando-cello Bridge

MC316	Mando-cello bridge, ebony, complete \$0.60
MC317	First string saddle, ebony..... .10
MC319	Second and third string saddle.... .15
MC318	Fourth string saddle, ebony..... .10
MC320	Base of Mando-cello bridge, ebony .35

Mando-bass Bridge

MB336	Maple base, ebony saddles, complete \$0.80
MB341	First string saddle..... .10
MB342	Second string saddle..... .10
MB343	Third string saddle..... .10
MB344	Fourth string saddle..... .10
MB344½	Maple base, or lower part..... .40



THE EVOLUTION OF THE MANDOLIN

How One May *Know* the Truth, the Best, Independent of Claims or Dogmatism

THOUGH that which is, be true to history or precedent, it is not indubitable evidence it should continue. Though it be a way or means that satisfies our present understanding, if it be less than the best, it must be transient. *Consistency, co-ordination, harmony and completeness are their own warrant and interpreter, that make of statements, ways or means best, or truth,* to us, whether with or without the corroboration of the great or someone we trust.

Corroboration, without the above inherent self-evidences of truth, could not equal the self-evidences themselves.

Therefore, Truth is Truth to us, not because even the whole world has owned it, but because of its self-evidences; and whether all recognize Truth (self-evidences), or none at all, the Truth and its self-evidences remain the same; and that which contains the most Truth is the most permanent, because the best, the most RIGHT, the most perfect, and, therefore, must survive because the most fit.

Consequently, when consistency, co-ordination, harmony, completeness, and we might add, reason, demonstration and experience verify the statements of this little book to be truth, it is just in that proportion dogmatic to the unbeliever, but

to the unbeliever only. To, therefore, try to excuse or apologize for the insistence of the statements herewith, would virtually be to recognize the correctness of error, which in its very statement is a contradiction of terms and, therefore, can not be.

But truth can only be accepted from where each individual now is. He, therefore, can only judge and discriminate on that which he has risen above. That which is beyond or above his rising is, therefore, unknown to him; but if he have strong belief or opinionatedness concerning his unknown; it, though truth, becomes error to him and he who insists upon its verity is at once branded dogmatic.

If one insistently hears from every one that the sun actually shines on cloudy days, when he actually doubts it, he will argue, "But why be so dogmatic about it?" Should one insist that others who know should doubt simply because that one as yet is undecided, falters and debates because he does not apprehend above his rising?

Who then is really dogmatic, the opinionated and doubting, or he who has made scientific inquiry and has a "compliment of cognitions having in point of form the character of logical perfection and in point of matter the character of real truth?"

Skeptics

UNBELIEF is first cousin to prejudice. We are all prone to unwarrantedly criticize that which is new to us, or is different from our experience, or is something we know little or nothing about. Such receives our prejudice which, in other words, means judgment or condemnation meted out from opinions formed before conscientious investigation. We may not believe the air we breathe is loaded with microbes, but if we take the trouble to investigate, we may know it for a surety. Truth comes to the man who goes to it. Therefore, one's intensity of desire to secure the best-toned instrument possible may be best measured by the persistent effort he puts forth to obtain it. We in no wise censure the player who is his own court of appeals and who doesn't care to accept the unassailable testimony from high-

est authorities as to "Gibson" supremacy, but if such a player refuse to examine "Gibson" merit as exemplified in our new model instruments, *then let him likewise refuse to express an opinion.* Skeptics will not wax warm with "Gibson" fervor until finally led to "Gibson" investigation.

We hope to never have the disease commonly called "Know-it-all-itis." To this end, we invite criticism from any infidel or acoustician who questions the realism of the points of vantage described in this catalog as to construction and the like. If we ever "fly the track" of truth to bolster up pet theories or talking points, we stand ready to have just such theories ripped open and cut to the quick, when, if we are in the wrong or following some elusive goddess, we will gladly acknowledge our mistake.

Trios, Quartets, Quintets, Chamber Music

EVERY Mandolin Orchestra conductor knows the difficulties in getting prompt and regular attendance at rehearsals, and in this very particular the larger the orchestra the greater the difficulties.

However, in Chamber Music it is ordinarily easy to arrange for rehearsals convenient for the

three, four, five and sometimes more players to be present.

Again, Chamber Music is a field practically unexploited to the Mandolin family of instruments, and yet the string quartet for four *solo* instruments, especially when written in the sonata form, as exemplified by Hayden and developed by

Mozart and Beethoven, embodies the greatest thoughts of all Chamber Music, and is, consequently, worthy of the most careful study because the most interesting and compensating in the development of the individual player.

A quantity of trios, quartets, quintets and the like for the Mandolin family of instruments is furnished by the Gibson Mandolin-Guitar Co., in

Universal Notation, absolute pitch, which reads the same as the treble, so that the player is saved the necessity of learning the old viola and bass clef notations.

For this reason it is well, when ordering from any publisher, to ask for the number wanted in Universal Notation whenever tenor Mandola, Mando-cello and Mando-bass are to be employed.



"EVERY ONE A 'GIBSON'-ITE"

THE ORIGINAL NEW YORK PLECTRIO

Concert Virtuosi, Classic Repertoire. The most noted trio of exclusively plectral instruments in America.

"The members are thoroughly trained artists, with a broad experience in other lines of musical endeavor, such as quartet and full orchestral playing, hence are enabled to interpret and render with authority, and fidelity to accepted musical standards,—qualifications not always attained with these instruments."—"The Cadenza," Boston.

"I received the Mando-cello yesterday, and to give you my candid opinion, everybody thinks it is a beautiful instrument both in tone and appearance. To be frank, I never knew that it had such a beautiful tone. I expected to hear something of a more metallic sound."

GEO. J. TRINKAUS, Composer, and one of America's most noted arrangers for both Violin Orchestra and Mandolin Orchestra.

"The instruments used by our Orchestra are the 'Gibson.' Their true value is only learned by using them. They have a powerful tone, artistic design, true scale and are the result of perfect workmanship. There is utterly no comparison to be made with the 'Gibson'."

GEORGE GIBBS,

Teacher and Conductor of the Gibson Mandolin Orchestra.



"EVERY ONE A 'GIBSON'-ITE"

THE PLACE MANDOLIN STRING QUARTET

One of America's first and best Mandolin Quartets, the only String Quartet appearing at the American Guild Festival Concert, New York City.

Wm. Place, Jr., Director, Mandolin Virtuoso, Teacher, Composer, and advocate of the new tone quality of the Mandolin family, writes: "I most thoroughly believe in the superiority of the 'Gibson' construction."



“EVERY ONE A ‘GIBSON’-ITE”

THE FISHER MANDOLIN STRING QUARTET

One of the country's first Ladies' Mandolin String Quartets.

Louise M. Fisher, Leader, writes: “We have been using ‘Gibson’ instruments for nearly a year and feel that without them our success would have been almost impossible.

“The accurate voicing of each individual instrument makes quartet ensemble something worth while, and the interpretation of the standard string quartets is a pleasure.”

The “Gibson” Brand of Strings

AT last we are able to offer the trade and profession strings that are serviceable, dependable, true in all positions, and gauged to produce, when drawn to pitch, sufficient pressure at bridge to secure the best tone possible. Strings in gauge and weight must bear a certain ratio to length of vibration and pitch used. These points have all been carefully determined by practical tests and demonstrations. The changing from high to low pitch as the standard, has not heretofore been recognized by string manufacturers. The plain A string on the Mandolin and the B wire (plain) on the Guitar which were already too slack at high pitch, are exceptionally loose at international pitch, which is to-day universally recognized as standard. The first essential to pure tone production is proper rigidity of string. A slack string gives a wide vibration, which makes the string buzz on the fret and produces a metallic or noisy effect. We, therefore, advise using strings of special weight and gauge (a trifle heavier), as this eliminates the above difficulties and so increases the pressure at the bridge that the sounding-board is vibrated more freely, and

thus a much greater and better tone is produced. To a certain limit a trifle heavier string enhances a sustained or singing quality of tone. However, players should be careful to avoid too great rigidity as this ties up vibration and, therefore, thwarts realizing the best results.

“Gibson” strings in gauge and weight are a safe distance from the line of too great rigidity, but are decidedly heavier than the average strings on the market. We are determined to make the word “Gibson” stand for superlative quality. The exclusive manufacture of these special strings is held and controlled by the Gibson Company.

Each string is carefully wrapped in an envelope so that corroding or rusting is impossible; and gut strings are kept fresh and from the evils of atmospheric changes. Each envelope is stamped “The Gibson.” None genuine without this trademark.

NOTE.—There is nothing known to the science of string manufacturing that will prevent Mandolin wound second or A, Mandola wound first or A, Guitar wire wound second or B, Mando-cello wound first or A, from raveling. The winding

has to be so fine on the smaller wound strings that it shortly wears through on the fret, which causes the raveling or unwinding. It must, therefore, be understood that the above-named strings are manufactured for *quality* of tone rather than for exceptional service.



Destroy all previous lists and quotations

No order filled for less than one dozen Strings, or by the Set. Gut Strings, Contra-bass and Mando-bass Strings excepted.

Mandolin (Silvered Strings)

Cat. No.		
177	E, or first, silvered wire, per doz. 28c; per gross	\$ 2.70
178	A, or second, silvered wire, per doz. 28c; per gross	2.70
179	A, or second, spun on silvered wire, per doz. 50c; per gross.....	4.80
180	D, or third, spun on silvered wire, per doz. 54c; per gross.....	5.20
181	G, or fourth, spun on silvered wire, per doz. 66c; per gross.....	6.34
182	Set of (8) strings (2 each E and A silvered; D and G spun), per set, 30c; per doz. sets	2.88
182½	Set of (8) strings silvered (2 each E plain; A, D, G spun), per set, 33c; per doz. sets.....	3.17

Mandolin (Copper Strings)

183	E, or first, copper, plain, per doz. 36c; per gross	3.60
184	A, or second, copper, plain, per doz. 36c; per gross	3.60
188	A, or second, copper, spun, per doz. 50c; per gross	5.00
185	D, or third, copper, spun, per doz. 72c; per gross	6.92
186	G, or fourth, copper, spun, per doz. 80c; per gross	7.68
187	Set of (8) strings, copper (2 each E and A plain; D and G spun), per set, 38c; per doz. sets.....	3.66
187½	Set of (8) strings, copper (2 each E plain; A, D, G copper, spun), per set, 40c; per doz. sets.....	3.84

Mandola

(Silvered Strings for Tenor Tuning Only)

Cat. No.		
193	A, or first, silvered wire, per doz. 32c; per gross	\$ 2.88
194	A, or first, copper spun, per doz. 50c; per gross.....	4.80
195	D, or second, spun on silvered wire, per doz. 70c; per gross.....	7.00
196	G, or third, spun on silvered wire, per doz. 80c; per gross.....	7.68
197	C, or fourth, spun on silvered wire, per doz. \$1.10; per gross.....	12.00
198	Set of (8) strings (2 each A, or first, silvered; D, G, and C spun), per set, 50c; per doz. sets.....	4.80
198½	Set of (8) strings, silvered (2 each A, D, G, C, spun), per set, 52c; per doz. sets	5.00

Mando-cello (Silvered Strings)

203	A, or first, spun on silvered wire, per doz. ....	.64
203½	A, or first, compound, spun on silk and silvered wire, per doz.....	.90
204	D, or second, spun on silvered wire, per doz. ....	.76
205	G, or third, spun on silvered wire, per doz.	1.02
206	C, or fourth, spun on silvered wire, per doz.	1.38
207	Set of (8) strings (2 each No. 203- 204-205 and 206) per set, 64c; per doz. sets	6.92
207½	Set of (8) strings (2 each No. 203½- 204-205 and 206), per set 68c; per doz. sets	7.35

Mando-bass Strings

264	G, or first, spun on silvered wire, each, 18c; ½ doz., \$1.03; doz.....	1.95
265	D, or second, spun on silvered wire, each, 18c; ½ doz., \$1.03; doz.....	1.95
266	A, or third, spun on silvered wire, each 18c; ½ doz. \$1.03; doz.....	1.95
267½	E, or fourth, double wound on silvered wire, each 30c; ½ doz., \$1.71; doz....	3.24
268	Set of (4) strings (No. 264-265-266 and 267½) per set 84c; per doz. sets..	9.08

Guitar (Silvered Wire)

212	E, or first, silvered wire, per doz. 28c; per gross	2.70
213	B, or second, silvered wire, per doz. 28c; per gross	2.70
215	B, or second, spun on silvered wire, per doz. 50c; per gross.....	4.80
214	G, or third, silvered wire, per doz. 28c; per gross	2.70
216	G, or third, spun on silvered wire, per doz. 56c; per gross.....	5.38
217	D, or fourth, spun on silvered wire, per doz. 64c; per gross.....	6.16
218	A, or fifth, spun on silvered wire, per doz. 74c; per gross.....	7.12

(Continued from previous page)

Guitar (Silvered Wire)—Continued

Cat. No.		
219	E, or sixth, spun on silvered wire, per doz. 94c; per gross.....	\$ 9.04
230	Set of (6) strings (1 each E and B silvered; G, D, A, and E, spun on silvered wire), per set 30c; per doz. sets.....	2.88
230½	Set of (6) strings (E silvered, plain; B, G, D, A, E, spun on silvered wire), per set 32c; per doz. sets.....	3.08

Guitar (Silvered Compound)

220	G, or third, compound, spun on silk and silvered wire, per doz. 80c; per gross.....	7.68
227	D, or fourth, compound, spun on silk and silvered wire, per doz. \$1.00; per gross.....	9.50
228	A, or fifth, compound, spun on silk and silvered wire, per doz. \$1.14; per gross.....	10.96
229	E, or sixth, compound, spun on silk and silvered wire, per doz. \$1.46; per gross.....	14.02
231	Set of (6) strings (1 each E and B silvered; G, D, A, and E compound), per set 42c; per doz. sets.....	4.00
231½	Set of (6) strings (1 each silvered; E plain, B spun, G, D, A, E, compound), per set 44c; per doz. sets.....	4.24

Guitar Wire (Copper Strings)

232	E, or first, copper plain, per doz. 36c; per gross.....	3.60
233	B, or second, copper plain, per doz. 36c; per gross.....	3.60
234	B, or second, copper spun, per doz. 50c; per gross.....	5.00
222	G, or third, copper spun, per doz. 78c; per gross.....	7.50
223	D, or fourth, copper spun, per doz. 80c; per gross.....	7.68
224	A, or fifth, copper spun, per doz., 90c; per gross.....	8.64
225	E, or sixth, copper spun, per doz. \$1.05; per gross.....	10.08
226	Set of (6) strings (1 each E and B plain copper; G, D, A, and E copper spun on wire), per set 34c; per doz. sets.....	3.24
226½	Set of (6) strings (1 each E plain copper wire; B, G, D, A, E, copper spun on wire), per set, 37c; per doz. sets.....	3.59

Guitar (Gut and Silvered Spun Silk Strings)

236	E, or first, Russian Gut, each.....	.20
237	B, or second, Russian Gut, each.....	.25

Cat. No.

238	G, or third, Russian Gut, each.....	\$.30
NOTE.—This is a superior Violoncello A or first for Guitar G.		
239	D, or fourth, spun on silk, per doz....	1.00
240	A, or fifth, spun on silk, per doz.....	1.14
241	E, or sixth, spun on silk, per doz.....	1.46
242	Set of (6) strings (1 each E, B, G, Gut; D, A, E, spun on silk), per set \$1.05; per doz. sets.....	10.08
242½	Set of (6) strings (1 each E, B, G, Gut; D, A, E, compound), per set \$1.05; per doz. sets.....	10.08

Guitar Compound (Copper Spun on Silk with Wire Center)

245	G, or third, compound, copper spun on silk and wire, per doz.....	1.00
246	D, or fourth, compound, copper spun on silk and wire, per doz.....	1.20
247	A, or fifth, compound, copper spun on silk and wire, per doz.....	1.40
248	E, or sixth, compound, copper spun on silk and wire, per doz.....	1.80
249	Set of (6) strings (1 each E and B plain copper wire; G, D, A, E, compound, copper spun on silk and wire), per set 50c; per doz. sets.....	5.00
249½	Set of (6) strings 1 each E plain copper; B copper spun on wire; G, D, A, E, compound, copper spun on silk and wire), per set 53c; per doz sets..	5.10

Contra-bass Strings for Harp-guitar

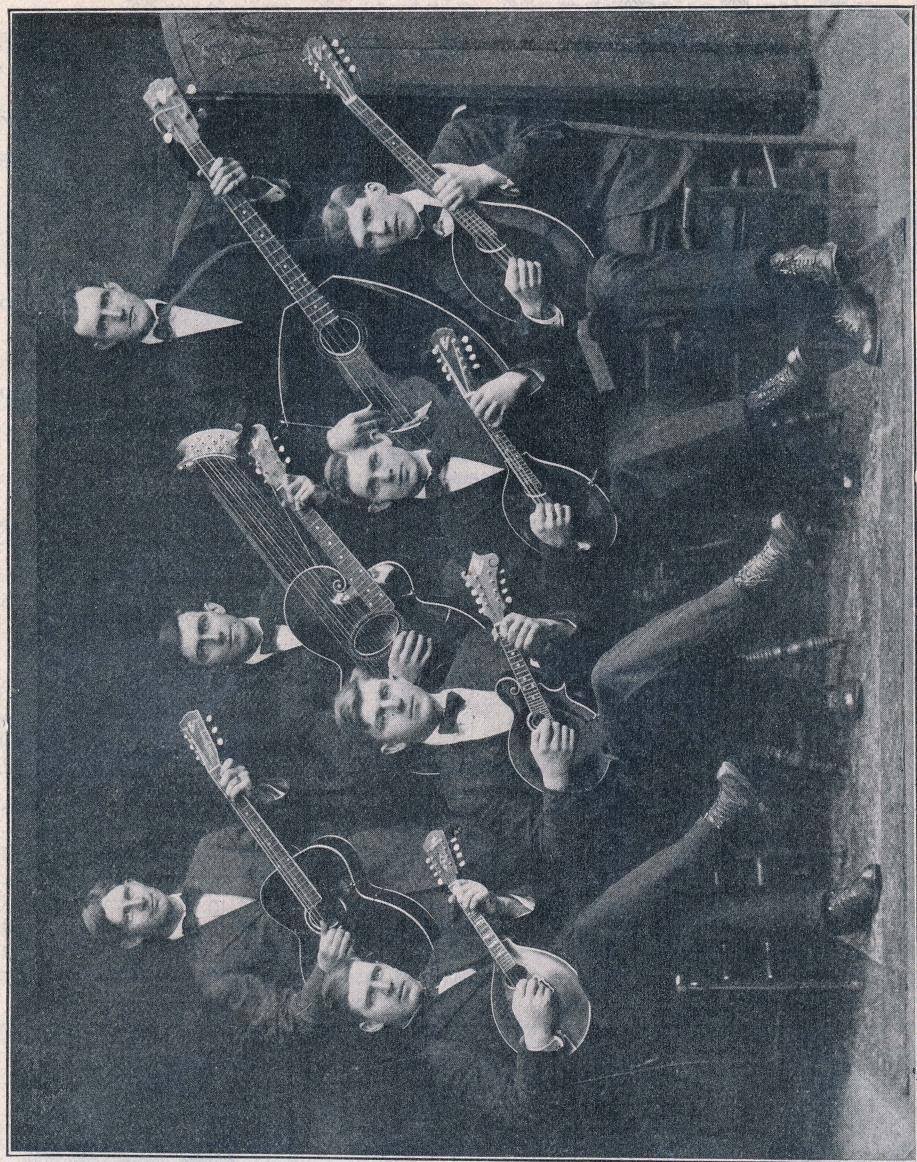
250	G-sharp, silver wound (1st sub-bass), each.....	.17
251	G, silver wound (2d sub-bass), each.....	.17
252	F-sharp, copper wound (3d sub-bass), each.....	.17
253	F, silver wound (4th sub-bass), each.....	.17
254	D-sharp, silver wound (5th sub-bass), each.....	.17
255	D, copper wound (6th sub-bass), each.....	.17
256	C-sharp, silver wound (7th sub-bass), each.....	.17
257	C, silver wound (8th sub-bass), each..	.17
258	B, copper wound (9th sub-bass), each.....	.17
259	A-sharp, silver wound (10th sub-bass), each.....	.17
260	A, silver wound (11th sub-bass), each.....	.17
261	G-sharp, copper wound (12th sub-bass), each.....	.17
274	Set of (6) sub-bass strings (for old style 12-string Harp-guitar).....	1.00
275	Set of (10) sub-bass strings.....	1.70
276	Set of (12) sub-bass strings (for old-style 18-string Harp-guitar).....	2.00

Machine Heads

THE worm-screw and gear of all machine heads on the new model "Gibson" instruments have been so carefully worked out and proportioned as to make precise, exact, nicety of tuning easy. Hardened metal—not soft brass

as commonly used—prevents wearing of the cogs, the exasperating cause of play and jumping sharp or flat when tuning, and, in fact, some times when playing. Moreover, the string drums or posts

(Continued on page 92)



"EVERY ONE A 'GIBSON'ITE,"

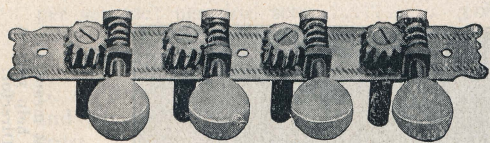
GIBSON PLECTRUM ORCHESTRA OF FT. WAYNE

"I cannot say enough in praise of your fine instruments. It is a pleasure to teach a pupil with one, for it means success for both. Also it is a pleasure to work for the Gibson Company for they understand your difficulties and help you on to smooth sailing."

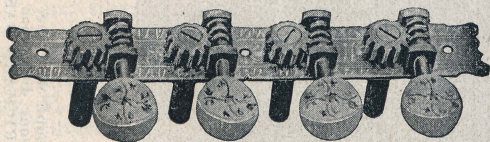
W. RICHARD BARR, Director.

(Continued from page 90)

are made to so fit the gear wheels that they must be driven on. Therefore, loosening or rattling from sympathetic vibration and the like are impossible. This is a new machine head that works gradually and smoothly, and is the best that money and skilled labor can secure; not in ornamentation, but in serviceableness. We advocate



No. 300



No. 301

nothing is too good for the "Gibson." The so-called dust-proof or covered machine head is much cheaper, but is not as desirable when in actual service. The open gear permits each part to be easily oiled or repaired as necessity may require without having to remove the entire back plate.

Quick Stringing.—All string drums or posts around which strings are wound, are vertically set instead of horizontally set through slots sawed in the head as has been the custom with the Guitar and some foreign makes of Mandolins. Thus the greatest possible convenience in stringing and unstringing is secured, inasmuch as the string does not have to be put back and forth through the slot in head as per the present ex-

asperating custom with the old-style Guitars, but may be instantaneously unwound and slipped off end of the string drum.

Mandolin Patent Machine Heads

- | | | |
|----------|---|---------|
| Cat. No. | | |
| 299 | Nickeled brass, white celluloid buttons, per set | \$ 0.50 |
| 300 | Nickeled brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, per set | .80 |
| 301 | Nickeled brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, per set | 1.75 |
| 302 | Nickeled brass, embossed plates, fancy string-drums, detachable cogs with screw fastenings, ivoroid buttons, inlaid with pearl and German silver, worms of irregular length, to fit styles "F-2" and "F-4" only; per set..... | 2.00 |

Machine Heads for Mando-bass

- | | | |
|-----|---|------|
| 334 | Brass plate, with iron screws and brass string drums, per set of 4..... | 2.40 |
|-----|---|------|

Guitar Patent Machine Heads

- | | | |
|-----|---|------|
| 309 | Nickeled brass, white celluloid buttons, per set | .50 |
| 310 | Nickeled brass, embossed plates, ivoroid buttons, fancy string-drums, detachable cogs with screw fastenings (for vertical or Mandolin style of stringing only), per set..... | .65 |
| 312 | German silver, beveled and engraved plates, ivoroid buttons, fancy string-drums, detachable cogs with screw fastenings (for vertical or Mandolin style of stringing only), per set..... | 1.00 |

Mr. Teacher

WE are keenly interested in the Mandolin and Guitar teacher, upon whose success the manufacturer is dependent, for without the teacher educating players to the appreciation of high ideals, there would be little or no market for the high-grade "Gibson." We urge the profession to tell us their troubles that we may be in closer touch with them and their work, and know better how to assist them to surmount or

dissolve their difficulties, whether of a business or professional nature. A teacher's varied experience may bring to mind something that will help a fellow teacher, or improve our methods, better our instruments, or in some way help us all in the struggle for progress. Suggestions and criticisms we always court. Your criticisms are necessary to assist us in our constant endeavor to ever make our best better.



"To say I am pleased with the complete Orchestra set purchased is putting it mildly; they are the very pinnacle of perfection in tone quality, volume, carrying power, finish, and workmanship." J. W. McLOUTH,
Teacher, Composer, and Mandolin Orchestra Coach.

"The 'Gibson' Mandolin I use completely fills the largest theaters with a volume of sound. The old gourd is not in it—my Mandolin is as loud as a piano. My interest and enthusiasm for the 'Gibson' same as ever. It is the greatest Mandolin in the world. I have never heard its equal." G. MUDER,
Teacher, Composer, and Mandolin Virtuoso (en route).



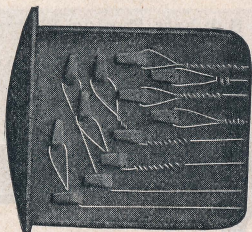
Dissatisfaction

IT may seem presumptuous to state we try to please everybody, but if peradventure our goods or our business methods are in any wise faulty, you will show us a kindness, by bringing the matter to our attention—to give us opportunity to rectify, before informing your musical

friends of our freckled (?) goods or business methods. To be dropped like a hot coal without earnest endeavor to place the matter squarely up to the Gibson Company to its complete understanding is the greatest injustice both to you and to us.

Mandolin, Mandola, Mando-cello Tail-piece

FREQUENTLY when playing (particularly forte) the first or second strings will suddenly flat, and the performer must stop in the



midst of his playing to tune, which is the most disconcerting and exasperating of concert expe-

riences. The trouble may arise from various causes, but many times from raveling of string at loop end which is wholly prevented by the "half hitch" bearing on the winding itself so that the direct pull does not come on the loop alone, but is equalized, as will be noted upon examination of cut. "Two birds are killed with one stone" by this arrangement, as the equalization of tension is also a string saver.

Mandolin, Mandola and Mando-cello Tail-piece

Cat. No.	
279	Tail-piece or string holder, complete.. \$0.50
280	Tail-piece, top ..... .25
281	Tail-piece, base or lower part (with screws) ..... .35

"Gibson" Picks

A perfect plectrum should not click nor snap when passing over the strings, neither should it stick nor grate, nor produce any harsh-

ness. To test a pick, muffle the strings with the left hand so that no tone is heard. It will be found that the long or pointed pick produces more clicking and snapping than the shorter and slightly oval pick.

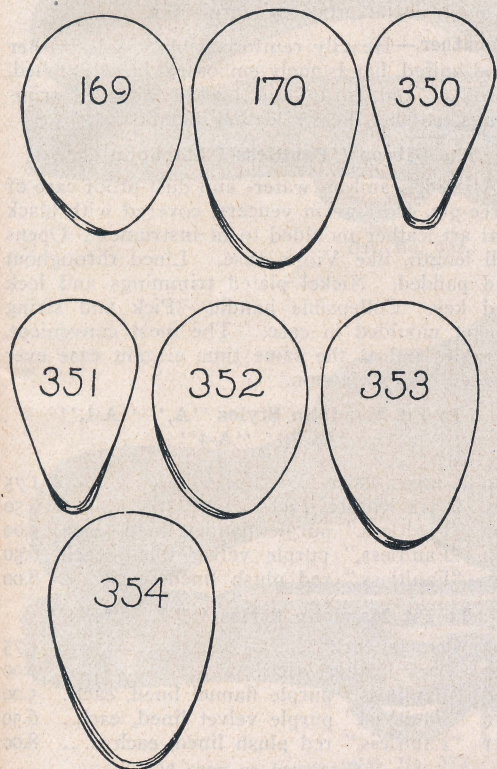
A great deal has been said about the beveled edge pick. This is a step in the right direction, but some manufacturers who bevel only two edges, bevel the wrong edges at that, and no wonder the performer can see little or no advantage by using beveled picks. On the other hand, some performers hold the pick wrong, so that if the right edges were beveled, there would be no advantage to the player. We, therefore, believe the "Gibson" pick will fill a long-felt want, for all edges are beveled so that the pick is adapted to meet the demands of every performer.

The Gibson Pick No. 351, Invented by Wm. Place, Jr.

A new, tough, non-snapable, non-vibrant and consequently almost noiseless pick. Long-wearable, non-clickable, non-breakable, non-slipable, non-scratchable, nevertheless of the desirable solidity to get all the power there is. Right shape. Right size. Right thickness. Edges beveled.

Get used to it for its tonal advantages are such as to cause the strongest endorsement from WM. PLACE, JR., Mandolin Virtuoso.

"The pick is the result of a great deal of very careful thought, and I can honestly say that if I could not have fibre plectrums to use, I would think seriously of giving up the Mandolin. This is a strong statement, but I really feel that way about the matter."



Mandolin

Cat. No.		
169	Tortoise-celluloid, polished, per doz.	
	30c; per gross	\$ 3.00
350	Tortoise-celluloid, polished, per doz.	
	30c; per gross	3.00
351	Fibre, Wm. Place, Jr., per doz. 25c;	
	per gross	2.50
352	Fibre, per doz. 25c; per gross.....	2.50

Mandola

170	Tortoise-celluloid, polished, extra heavy, per doz. 40c; per gross.....	3.50
352	Fibre, per doz. 25c; per gross.....	2.50
353	Fibre, per doz. 25c; per gross.....	2.50

Mando-cello

170	Tortoise-celluloid, polished, extra heavy, per doz. 40c; per gross.....	3.50
352	Fibre, per doz. 25c; per gross.....	2.50
353	Fibre, per doz. 25c; per gross.....	2.50

Mando-bass

354	Fibre, with Hartnett holder, per doz. 40c; per gross	3.50
355	Fibre, per doz. 25c; per gross.....	2.50
356	Sole Leather, each 5c; per doz.....	.40

"GIBSON" Mando-bass Pick No. 354, with "Hartnett" holder for bringing pick at proper angle to strings without cramping the position of the player.

Guitar Thumb Picks

174	Celluloid-tortoise, assorted sizes, each 3c; per doz.....	\$ 0.30
-----	---	---------

NOTE.—This Pick may be made to fit any size thumb by heating pick thoroughly in hot water and bending it before getting cool.

GUITAR BRIDGE PINS

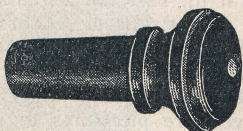
171	Guitar bridge pins (long), ebony, pearl dot in head, each 5c; per set of 6....	.15
172	Guitar bridge pins (short, used in "Gibson" patented tail-piece), ebony, pearl dot in head, each 5c; per set of 6 .....	.15
173	Harp-guitar bridge pins (short, used in "Gibson" patented tail-piece), each 5c; per set of 16.....	.40

Mandolin End Pin



175	Genuine ebony with pearl dot in head, each 4c; per doz.....	.40
-----	---	-----

Guitar End Pin



176	Genuine ebony with pearl dot in head, each 4c; per doz.....	\$ 0.40
-----	---	---------

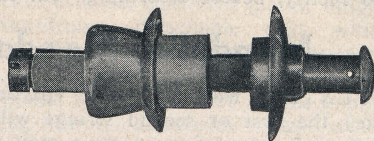
Mando-bass End Pin

Cat. No.		
339	East India Mahogany, each.....	\$.15

Mando-bass Extension Rod

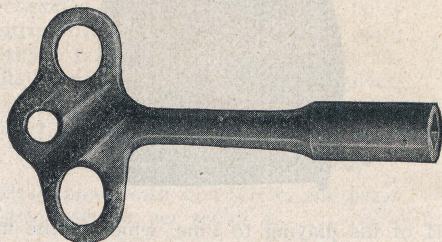
335	Ebony, with adjustable steel rod, brass screw, adjustable in height, each.....	.90
-----	--	-----

Sub-bass Peg



290	Nickeled, for Harp-guitar, each.....	.20
-----	--------------------------------------	-----

Sub-bass Tuning Key



292	For Harp-guitar, each.....	.20
-----	----------------------------	-----

Cases

Canvas.—Reinforced by extra strawboard, canton flannel lined, leather bound, hand stitched, opens at end, strap and buckle, nickeled trimmings, stitched heavy leather handle, case may be made water-proof by varnishing.

Leather.—Heavily reinforced black sole leather hand buffed, handsomely embossed, hand stitched, opens at end, strap and buckle, nickeled trimmings, stitched heavy leather handle.

The Gibson "Faultless" Mandolin Case

A rigid, seamless, water- and dust-proof case of three-ply, cross-grain veneers, covered with black seal art-leather moulded to fit instrument. Opens full length, like Violin case. Lined throughout and padded. Nickel plated trimmings and lock and key. Collapsible handle. Pick and string pocket moulded in case. The most convenient, durable, and at the same time elegant case ever offered the profession.

To Fit Mandolin Styles "A," "A-1," "A-3," "A-4"

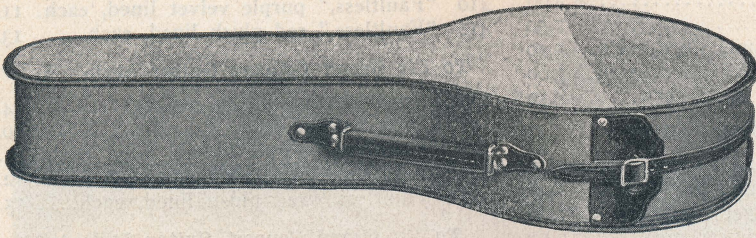
Cat. No.		
101	Canvas, each	\$ 1.75
103	Black leather, each.....	6.50
360	"Faultless," purple flannel lined, each	5.00
362	"Faultless," purple velvet lined, each	6.50
363	"Faultless," red plush lined, each....	8.00

To Fit Mandolin Styles "F-2," "F-4"

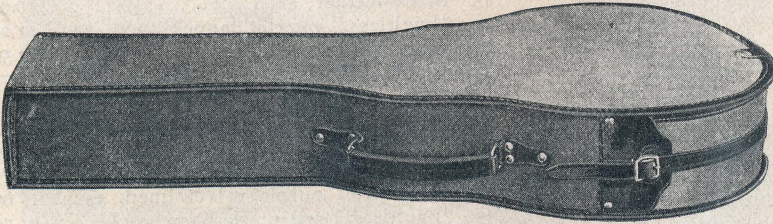
105	Canvas, each	1.75
107	Black leather, each.....	7.00
368	"Faultless," purple flannel lined, each.	5.00
370	"Faultless," purple velvet lined, each..	6.50
371	"Faultless," red plush lined, each.....	8.00

(Continued on page 96)

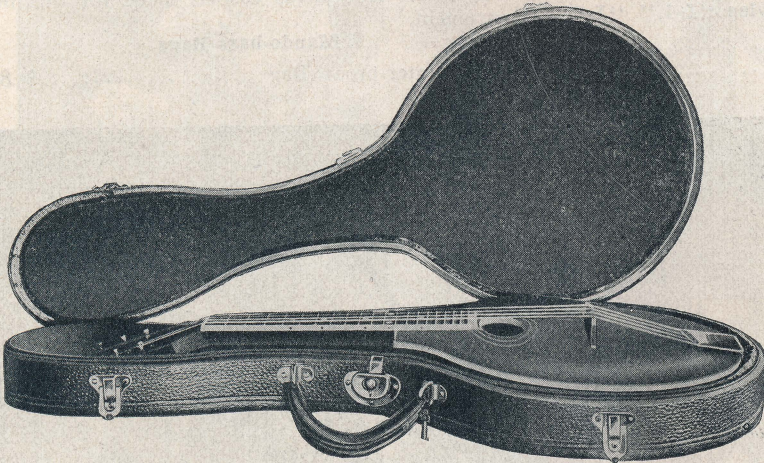
CASES



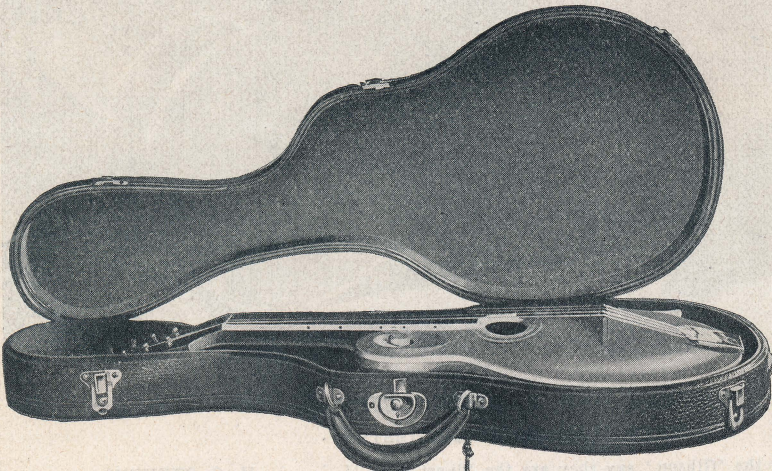
Cat. No. 101



Cat. No. 105



Cat. No. 363



Cat. No. 371



Cat. No. 103



Cat. No. 107

To Fit Mandola Styles "H-1," "H-2"

Cat. No.		
113	Canvas, each	\$ 2.00
115	Black leather, each.....	7.50
376	"Faultless," purple flannel lined, each.	5.50
378	"Faultless," purple velvet lined, each.	7.00
379	"Faultless," red plush lined, each....	8.50

To Fit Mandola Style "H-4"

118	Black leather, each.....	7.50
384	"Faultless," purple flannel lined, each.	5.50
386	"Faultless," purple velvet lined, each.	7.00
387	"Faultless," red plush lined, each....	8.50

To Fit Mando-cello Styles "K-1," "K-2"

121	Canvas, each	2.50
123	Black leather, each.....	9.50
392	"Faultless," purple flannel lined, each.	9.50
394	"Faultless," purple velvet lined, each.	11.00
395	"Faultless," red plush lined, each....	13.50

To Fit Mando-cello Style "K-4"

125	Black leather, each.....	9.50
400	"Faultless," purple flannel lined, each	9.50
402	"Faultless," purple velvet lined, each	11.00
403	"Faultless," red plush lined, each....	13.50

To Fit Concert Guitar Styles "L-1," "L-3"

135	Canvas, each	2.00
137	Black leather, each.....	9.75

Cat. No.

408	"Faultless," purple flannel lined, each.	\$ 9.50
410	"Faultless," purple velvet lined, each.	11.00
411	"Faultless," red plush lined, each....	13.50

To Fit Grand Concert Guitar Style "L-4"

139	Canvas, each	4.50
140	Black leather, each.....	10.00
416	"Faultless," purple flannel lined, each.	11.25
418	"Faultless," purple velvet lined, each.	12.50
419	"Faultless," red plush lined, each....	15.75

To Fit Grand Concert Guitar Style "O"

141	Canvas, each	4.50
143	Black leather, each	10.00
424	"Faultless," purple flannel lined, each	11.25
426	"Faultless," purple velvet lined, each.	12.50
427	"Faultless," red plush lined, each....	15.75

To Fit Harp-guitar Style "U"

157	Black leather, each.....	16.50
432	"Faultless," purple flannel lined, each.	14.75
434	"Faultless," purple velvet lined, each.	17.00
435	"Faultless," red plush lined, each....	21.50

NOTE.—The Harp-guitar is too heavy for canvas case. No canvas case is made for this instrument.

Mando-bass Bags

158	Water-proof Bag	\$5.85
-----	-----------------------	--------



"EVERY ONE A 'GIBSON'-ITE"

STEVENS' MANDOLIN ORCHESTRA

"All that have heard the 'Gibson,' say they are the 'finest ever'."

H. C. STEVENS.

Orchestra Director and Instructor of Mandolin and Guitar.



"EVERY ONE A 'GIBSON' 'ITE'"
VENETIAN MANDOLIN ORCHESTRA

"The 'Gibson' has it on them all in Orchestra work."

HARRY F. GILL, Teacher and Mandolin Orchestra Conductor.

Important Suggestions

The Standing Position

THERE is no vibration in the back or bowl of the hunchback Mandolin and, therefore, no difference in tone production is experienced by holding the bowl tightly beneath the arm. The "Gibson," however, should be held at three points of contact, or in such a manner as to leave the back-board free and sensitive for vibration, for by the "Gibson" construction the back-board vibrates sympathetically on the slightest provocation and thus greatly reinforces the sounding-board and *does, therefore, produce tone.*

Care of Instrument

Keep instrument within case, or stand instrument in an inside corner of room—never an outside corner, nor near a window. To prevent glue and varnish from checking, do not expose instrument to extremes of heat, cold, or moisture. When laying instrument down, place face downward, which rests instrument on strings, thus protecting the finish and preventing dust from gathering in sound-hole.

Concerning Strings

An old string is by quite a fraction of an inch smaller in diameter than a new one of the same kind and make originally. A string does not stretch out evenly, but rather in its weakest parts. This makes the string vibrate irregularly and causes sharp or flat tones in certain positions, or produces a peculiar kind of tone which designates a false string. For this reason Mandolinists many times find it impossible to tune a new string in unison with an old one so both will be absolutely true in all positions. When this difficulty is experienced, replace the remaining old string of the pair with a new one. If, therefore, it is so difficult to tune two strings accurately, what can be said in favor of triple stringing? It is not always best to wait for strings to break before replacing with new. All metal strings, whether wound or plain, rust or corrode. Wound strings become smooth, dead, or lifeless in a short time. New strings are lively, and many times improve the tone 50 per cent. To state the definite life of a string is impossible as it depends upon the kind, climatic changes, and usage. But when a string is noticed to lose its power and spontaneity, which always happens within a few weeks at the longest, it is well to replace the old with new. When changing a set of strings, replace each old string with a new one before removing the next, as this lessens the tendency to misplace the bridge, which may happen when several strings are removed at once without replacing the new. This causes the young player to imagine the finger-board is not true.

To Place Bridge

The bridge should be placed the same distance from the 12th fret as the nut. However, the height of action, temper, and gauge of string

have also to be considered so that after mathematically locating the bridge the harmonic at the 12th fret of each string must be tested with the tone at the same fret, and the bridge moved forward if the tone flats with the harmonic, or backward if the tone sharps with the harmonic. The harmonic and tone should be alike on each string when the scale will be true in all positions.

Friction or Sub-bass Pegs

When the washers on friction pegs become worn, they should be replaced with new rawhide washers to prevent peg from slipping. If the screw in bottom of peg be tightened occasionally, the peg will not slip or give trouble. Wind each string a few times around peg, as this will prevent string slipping. Leave the tension of string on base of peg.

Pitch

"Gibson" instruments are made to tune at international pitch, which is today considered standard. The best results will be obtained by using this pitch.

To Remove Finger Marks

A little gasoline or benzine will remove dirt or finger marks from an instrument. A drop or two of olive oil will give a good luster when rubbed thoroughly dry with new cheese-cloth.

Avoid Sun's Rays

Teachers and dealers should see that the "Gibson" is not placed in show windows in the direct rays of the sun, lest the varnish become slightly roughened or blistered. Cases left in the sun fade.

Quality or Price

He that is influenced by cheapness as the inducement to buy rather than discrimination of quality is now reading the wrong catalog, unless he recognizes the gigantic truth that the best is the cheapest, both in upkeep and in enhancing progress, though the best is not necessarily the most expensive. Either quality or price influences every purchaser. The "Gibson" in both is justness and consistency.

Execution Retarded

"A cheap instrument is good enough to learn on," is radically false, for if the player progress at all, he shortly outgrows his instrument. As instruments are adjusted differently, are of different sizes both in body and scale, have flat or oval finger-boards, easy or hard action, different shaped bodies, demanding different positions when sitting or standing, it will be readily seen that to gain the greatest velocity and familiarity as a performer, one and the same instrument should be constantly used. Moreover, this is essential to developing the instrument. Change of instruments, therefore, necessitates familiarizing one's self with some or all of the above changes.



"EVERY ONE A 'GIBSON'ITE"

JOPLIN-GIBSON MANDOLIN ORCHESTRA

"In all my experience of more than twenty-five years, I have never seen any Mandolins and Guitars for Mandolin Orchestra work that I could begin to compare with the 'Gibsons.' They have a clear, sweet, rich and powerful, far-reaching carrying tone, which blends beautifully, easy action," absolutely true in all positions and the most splendid finish and artistic appearance possible to conceive.

"The 'Gibson,' tenor Mandolas and Mando-cellos give a wealth and breadth of tone quality which no other makers have been able to produce and are indispensable to every first-class Mandolin Orchestra."

GEORGE P. GARCELON, Teacher, Soloist, Arranger, Composer, and Mandolin Orchestra Director.

Helps in Ordering

(Read Carefully)

Letters

Address all business communications to the Gibson Mandolin-Guitar Co., Kalamazoo, Mich., U.S.A. Do not address business letters, nor make remittances to individuals. Write plainly your own name and street address, or postoffice box number, town and state. We constantly receive letters we can not answer because some of the above points are omitted.

Remittances

Always state in letter the exact amount sent and in what form. The safest way to send money is by Express or Postoffice Money Order, bank draft, or registered letter. United States postage stamps are acceptable for amounts up to \$3.00. We can not use foreign, special delivery or revenue stamps. We are not responsible for remittances made in either currency or coin.

Orders

Use our order blanks if possible. The latter are furnished free upon application. Always state catalog number, or style and name of the article required. It is not necessary to give descriptions or send illustrations. Therefore, do not cut up the catalog, but preserve it complete for future reference. State whether goods are to be sent by freight, mail, or express. If by express, give the name of the Express Company in your town. Goods sent by mail are at purchaser's risk unless registered. Mail packages may be registered for 10 cents in addition to the regular postage. Packages weighing not more than eleven pounds and measuring not more than seventy-two inches in length and girth combined, may be sent by Parcel Post. Insurance 5 cents extra. *Refuse to accept any goods that give evidence of damage in transit, from any freight or express agent, or waive guarantee. All claims for allowances must be made within five days from receipt of goods. Our responsibility ceases when goods are delivered to any transportation company and receipted for in good order. No allowance for exchange or express charges.*

Instrument Exchanged

Most "Gibson" agents will allow a good price for old instruments in exchange as part payment on a "Gibson," and to responsible parties the balance may be paid out on the payment plan. If the exchange could be made almost even up and the balance paid out at the rate of 10 cents a day, isn't it worth investigating? Teacher agents especially make extraordinary inducements, particularly where the customer is a pupil or interested in Mandolin Orchestra, for the teacher more than any one else realizes the necessity of a good instrument for satisfactory progress to pupil and compensating tonal features for the Mandolin Orchestra. However, *every* agent realizes that wherever a "Gibson" is placed, it breeds discontent for every other make and is a constant in-

terest-compelling advertisement leading to further sales. He is, therefore, *glad* to make sacrifices.

Cases

Always specify style and kind of case when placing order if cases be wanted, that mistakes may be avoided. We can not remember from the hundreds of our agents a standing request: "Always send canvas cases unless otherwise specified," or "Send leather cases if canvas be not stated," or "Never send cases unless designated," etc.

Dealing Direct

Sometimes inquirers prefer to deal direct with the Gibson Company instead of through a local representative, thinking that they may thus buy more advantageously, which is *not* the case. "Gibson" instruments are sold either through the Gibson Company direct or by our agents at the regular prices marked "Net" and each agent is bound by contract to maintain these prices.

Dealing Through Agents

Inquirers, particularly those residing in large cities, may be somewhat surprised upon being referred to a local representative who is neither a jobber nor dealer, but a teacher or concert soloist. We wish it understood that "Gibson" instruments are not what are ordinarily termed commercial instruments, and that it is our aim to secure representatives of sufficient technical ability to not only be able to satisfactorily explain the numerous points of superlative construction, but also to give a practical demonstration. To this end players from the amateur to the professional are at all times cordially invited to take their pet instruments of the old construction and measure merit with the "Gibson," which is the quickest way to determine the truth regardless of prejudice or preconceived opinions.

The Profession and Trade

It is important that teachers, concert performers, and dealers furnish their professional or business card, letter head or program.

Furnishing References

It is the custom of all business houses to ask for references from new customers who desire to open accounts. This custom is time-honored and is a precaution that experience has proven necessary. We believe any fair-minded customer will not hesitate to do all in his power to establish his credit by giving as references the names of four reputable firms with whom he has done business on a credit basis, for by so doing the respect of the firm from whom credit is asked is at once secured and orders sent will, as a consequence, receive prompt and painstaking attention. Furthermore, no customer has a right to take offense because references are asked, for none is

(Continued on page 103)



"EVERY ONE A 'GIBSON'-ITE,"
GUSTAFSON'S GIBSON ORCHESTRA

"There is no comparison between the 'Gibson' and other instruments. All you have to do is to hear them and you'll be convinced."

G. R. GUSTAFSON, Orchestra Director.



"EVERY ONE A 'GIBSON'-ITE"

THE GIBSON MANDOLIN ORCHESTRA

"Under separate cover I am sending you a photo of the 'Gibson Mandolin Orchestra' of Hanna City, Ill. (Remember, this is the Orchestra that I organized and 'Put' through the WITMARK CLASS and CLUB INSTRUCTOR within twelve lessons.)

"Not a member of the Orchestra knew a thing about music on his instrument before I gave him his first lesson of the twelve."

C. C. CASTLE, Conductor, Teacher, and Soloist.

(Continued from page 100)

intended. If the situation were reversed and the customer put in the place of the business house, the necessity of asking for references from those not personally known would at once be seen. Customers who have never established their credit with other houses will have no difficulty in getting four business men of their own town to say a good word for them which will serve as an introduction and guarantee of good faith. Satisfactory references, therefore, are imperative to make shipment of goods to any new customer unless money is received in advance or goods shipped C. O. D.

Returning Goods

Always write plainly your own name and address upon outside of any package, or box returned to the Gibson Company. State by letter just what is sent and if to be repaired, state explicitly the repairs desired and all circumstances connected therewith which will save needless correspondence. Goods returned because of alleged defects

in workmanship or material must be forwarded to us without previous attempt at repairing.

Cash with Order

Where cash accompanies order, all retail goods shipped by mail will be forwarded postage free.

"Gibson" instruments purchased at retail direct from us, whether in or without cases, will be shipped transportation charges prepaid within the United States. *Transportation charges are not prepaid on retail shipments of cases without instruments.* Goods shipped C. O. D. are subject to five days examination, when if not satisfactory, shipment may be returned to the express agent within the five-day limit, and he will return you the money paid, and forward shipment to us. Cash with order assures immediate attention and saves return express charges which the customer would have to pay if goods were sent C. O. D. Money cheerfully refunded if goods do not prove satisfactory, providing goods be returned in perfect condition within ten days from date of their receipt.

"We are satisfied to be in acquaintance with these magnificent productions and take pleasure to compliment you for your wonderful work as tonal producers."

"Your instruments are deserving the admiration of every lover of Good and Art."

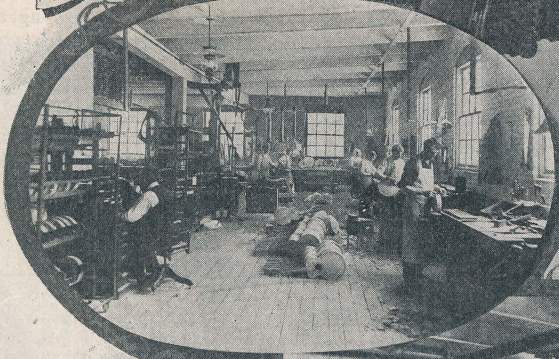
MONTÓYA & OROPEZA,
Caracas, Venezuela.

"What Michael Angelo did for the unhewn stone, the Gibson Mandolin-Guitar Co. has done to place the Mandolin on a higher plane, thus ranking it with the classic instruments."

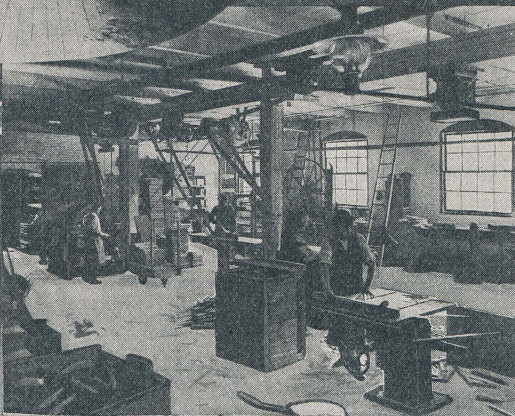
GEO. R. GRONING, Soloist,
New York City.



BENCH ROOM



ASSEMBLING ROOM



MACHINE ROOM

STRINGING ROOM



FINISHING ROOM

Kalamazoo
Public Library

Accession

52-11515

Class No

[REDACTED]

